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" The whole world without Art would be one great wilderness."

MURILLO

By ELLEN E. MINOR

LONDON
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON
CROWN BUILDINGS, FLEET STREET
1882

210. c. 283.

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LONDON:
PRINTED BY J. S. VIRTUE AND CO., LIMITED,
CITY ROAD.

PREFACE.

MURILLO's life is strangely devoid of personal interest, even for the usually uneventful career of an artist. What is known of him and his works I have endeavoured to collect within the small compass of this book. I have based it upon Stromer's "Murillo, Leben und Werke," which is an outline of a Spanish biography by Tubino.

When I have required further details I have naturally betaken myself to Stirling's "Annals of the Artists of Spain:" Dr. Lücke's article in "Kunst und Künstler" I have studied with much interest as an exhaustive treatise upon the spirit and character of Murillo's art.

E. E. M.

October, 1881.

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INTRODUCTION.

THE development of Art was retarded in Spain by her struggles for political existence and her incessant contests with the Moors; and until the beginning of the seventeenth century her painters were subject to the varying influences of foreign schools. When, however, through commerce and war, communication was opened up with Italy, all those Spaniards who devoted themselves to art, either from affection or by profession, rushed to that land where it is most loved, and brought back to their own country a taste which they had cultivated under the great masters themselves. Then foreign painters were attracted to Spain by the rewards and encouragements of her King. Schools were formed, the three principal of which were at Valencia, Toledo and Seville; but they were at first only feeble imitations of those in Italy. Each had its own peculiar style, but the deeply religious tone was common to all. The school of Castile is generally recognised by sombre colouring, cloudy skies, and grey back-

grounds; the Valencian by bright violet hues; that of Seville by rich browns, reds and golden tints. Objects of still-life, such as water-jars, baskets of fruit, melons, fish and game abound in the Sevillian paintings, and some of these *bodegones* (or kitchen pieces) as they are called, are works of great merit. In the Valencian school the painters of still-life delighted chiefly in flowers.

It is in the Seville school that we are now interested, and there it was that the Italian Renaissance found its most noteworthy representatives, and from it came the greatest names in Spanish painting. The primitive school in Seville was founded by Juan Sanchez de Castro about 1450, and next in importance to his comes the name of Alexo Fernandez; but the first place in the list of artists between Castro and Velazquez must be given to Luis de Vargas, who had the honour of introducing into Spain the art of painting in oils and fresco. In 1563 he executed, upon the restoration of the cathedral, the frescoes in the niches. He had spent twenty-eight years in Italy. The influence of one of his pupils, the Spaniard Ribera, is seen in the first works of the masters of Spain's golden age of art and splendour, Velazquez and Murillo.

The name of Luis Fernandez has been perpetuated by his scholars Herrera, Pacheco, and the Castillos, who were eventually the masters of Velazquez, Cano and Murillo.

Francisco Herrera, the Elder, was the first Andalusian artist to adopt that free, bold style which afterwards attained to such perfection in Seville. As a teacher, however, his influence was lessened by his hasty temper, which drove his pupils away from him, Velazquez among the number. He was sometimes even left without assistants,

and there is a tradition that on such occasions he employed his maid-servant to cover his canvas with colours, to which he afterwards gave form and beauty. At one time, under an accusation of coining false money, he was driven to the sanctuary in the Jesuits' College, and whilst there painted a splendid altar-piece for their church. It was only just completed when Philip IV. visited the town, and on seeing the painting inquired for the artist. Hearing of his crime, he called Herrera before him, and granted him free pardon, saying, "What need of money has a man gifted with abilities like yours? Go. You are free, and take care not to get into such a scrape again." In 1650 Herrera went to reside in Madrid, where he found his runaway pupil Velazquez in the enjoyment of the highest repute.

Francisco Pacheco was a man of letters as well as a painter. He was born at Seville in 1571. After spending some time in studying the works of art in Madrid and Toledo, he returned to his native city and opened a school of painting in his house, to which in due time came Alonso Cano and Velazquez.

Agustin and Juan del Castillo were contemporary with Herrera and Pacheco. Agustin went to reside in Cordova, but Juan remained in Seville, where he spent the greater part of his life. When on a visit to Granada, he acquired such fame by some of his paintings that Miguel Cano came to reside in Seville, so that his son might study in his workshop, where he had for fellow-pupils Pedro de Moya and Murillo, the pride of Andalusia.

In Spain the Church was the truest patron and guardian of art. Catholicism had taken deep root in the land, strengthened as it was by the popular reaction against the

Reformation principles of the fifteenth century, and nourished by the blood of Moor and Christian. The purity of conception, which is so observable in the Spanish painters, was mainly due to the restraining influence of the Inquisition. Pacheco was appointed Familiar and Inspector of Pictures, an office conferring great privileges and immunities. His duty was to see that no painting hetorodox or offensive to decency was exhibited in the churches or offered for sale. Any one convicted of that offence was liable to be excommunicated, to suffer a penalty of 15,000 ducats and a year's exile. The importance of the art of painting was thoroughly understood by the Spanish masters as a means of instructing the young and ignorant. A writer on art in the time of Philip IV. says: "For the learned and the lettered written knowledge may suffice; but for the ignorant, what master is like painting? They may read their duty in a picture, although they cannot search for it in books."

In 1648 Pacheco wrote a treatise on the art of painting, and laid down a code of laws for the preservation of strict orthodoxy to which all artists were obliged to conform. Angels were not to be represented with beards or without wings. The Virgin must not have her feet uncovered. In paintings of the Immaculate Conception she must have fair golden hair, and be endowed with all imaginable beauty. The Infant Saviour was not to be represented naked in his mother's arms, because his father Joseph was at all times well enough off to find clothes for him. It was forbidden even to paint saints in the costume of the day, probably because that custom was adopted by those Dutch artists who were known to have distinctly Protestant

leanings. He objects to painting at all from the living model, except the face and hands. Instances are given of great favours shown to devout painters by the saints they honoured, and of purgatorial punishment for the profane.

Many of the Spanish artists prepared themselves for painting by confession, fasting, and even scourging; they devoted their skill to the service of God and the Church, rarely entering the regions of history and mythology. Among their number were to be found many who were themselves members of some of the countless religious orders in a land which has been called "the Elysium of Monks." Hence it is that white, black, and grey friars abound in Spanish pictures. And even in landscape studies, the scenery is generally subordinate to some incident in the life of a character prominent in the sacred writings, or in the traditions of the Church.

MURILLO.

CHAPTER I.

Birth and early life in Seville.—Afoot to Madrid.—Introduction to Velazquez.—Return to Seville.—Alonso Cano.

A.D. 1618—A.D. 1645.

BARTOLOMÉ ESTÉBAN MURILLO was born at Seville, probably on the last day of December, 1617, and was baptized on the first day of January, 1618. His father, Gaspar Estéban, was a simple mechanic, living in Seville in a house which had formerly belonged to a convent; it was let to him at a low rent on condition that he kept it in repair, and this proved to be a heavy tax both upon himself, and afterwards upon his son. In this modest home the man, in whom all the glories of Spanish art were one day to be united, came into the world. His mother's name was Maria Perez. In some districts of Andalusia it was customary to assume the surname of relatives, and even that of the god-parents. It is uncertain whether he adopted the name of Murillo from his father's or mother's side, but according to a genealogical document found amongst

the archives of Seville Cathedral the name appears only in his father's family.

Very little is known of his early years. Like many other great artists, he showed the bent of his mind when a child by covering his school books and the school-room walls with drawings. His parents died before he was eleven years old, leaving him to the guardianship of a surgeon of the name of Juan Agustin Lagares, who had married his aunt, Doña Anna Murillo. The boy was probably soon afterwards apprenticed to Juan del Castillo, his uncle, a master of ordinary ability, and formerly pupil of Juan Fernandez, in whose workshop Herrera and Pacheco were also educated. Juan del Castillo's school attained great reputation; his style was fresh, and although his colouring was inclined to hardness, he was highly esteemed for his excellent drawing. From his paintings now in the Provincial Museum at Madrid, it is evident that, beyond the so-called "correct drawing," his pupils could have profited little from his teaching. Under his guidance, however, Murillo made his first steps in the career of an artist. His gentle nature and anxiety to learn soon made him a favourite with his master and fellow-students. Castillo took especial pains with his instruction, but did not allow him to omit any of the tedious and uninteresting details of grinding colours, preparing and cleaning brushes, and other ordinary work of an artist's pupil.

There was no public academy in Seville where art was scientifically taught, but each master of note had his own school, and was assisted by other friendly artists, who, in common with the pupils, shared the expenses of lighting

and heating the atelier during the winter. The master sketched portions of the human figure with chalk, pen, or brush for the pupils to copy, or provided fragments of antique sculpture for models, and a rude lay-figure on which drapery was hung. Occasionally, if he was employed upon some important work, a living model was engaged, or, if this were too expensive, one or other of the pupils offered to sit, so that each student had an opportunity of studying from nature. No pupil was allowed to paint from the living model until he had worked for a long time at the lay-figure, and those who had not talent to rise to the highest region of art were obliged to be content with painting fruit, flowers, and *bodegones*, to which latter pieces much time was given by the students. It was also the custom for beginners to paint first of all upon coarse linen, or *sarga;* the best productions were used at festivals to decorate the altars, walls, and pillars of churches, or were hung in the houses of Andalusian grandees. This style of decorative painting was very serviceable, because it required knowledge of anatomy, great boldness of design, and proficiency in rapid outline drawing. The system, however, fell into disuse at the beginning of the century, when Herrera, Roelas, and especially Velazquez, adopted the plan of painting all their subjects direct from nature. A praiseworthy rivalry existed between the different schools, and it was constantly stimulated by the patronage of religious bodies and exalted personages, by commissions from speculators in the colonial trade, and also by literary criticisms and poetical comments which public exhibitions called forth.

Murillo availed himself of all means of improvement, and

soon painted as well as his master. While still in Castillo's school he executed two oil paintings, the *Virgin with St. Francis*, for the Convent de Regina, and the *Virgin del Rosario with St. Domingo*, for the church of St. Thomas, Seville; both school pictures in strict imitation of his master's hard, dry style.

In 1640 Juan del Castillo went to reside in Cadiz, and Murillo was left without his friend and adviser, and in needy circumstances. For two years he had a struggle for existence. There were so many artists at that time in Seville that only the works of the most celebrated could be sold at anything like a remunerative price. Murillo was then quite unknown to fame, of a shy, retiring disposition, without any influential patron to bring him into notice; and his only resource was to paint rough, showy pictures for the *Feria*, a weekly market, held in front of the Church of All Saints, where he took his stand at stalls of eatables and old clothes, among groups of gipsies and muleteers. For a painting to be called "*una pintura da feria*" was far from complimentary, for the purchasers were of the lowest class, who delighted in bright colours, without a care for correctness of design. This necessity to work for so inferior a class of buyers was not the hard fate of Murillo alone, for many of the Sevillian painters of fame in the sixteenth and seventeenth centuries had begun their artist life in the same lowly way. It was the custom to bring brushes and colours into the fair, and to paint or alter the subject of a picture according to order. Many of these rough works were purchased for the colonies. As he stood in the market-place waiting for customers, Murillo had every opportunity of studying the habits and charac-

THE BEGGAR-BOY. By Murillo.
In the Hermitage, St. Petersburg.

teristics of the little beggar-boys who swarmed in the streets of Seville, and who appear so often and so true to the life upon his canvas. Still he was destined for something better than this.

Pedro de Moya, a fellow-pupil of Murillo in Castillo's school, having found the restraints of the workshop too irksome, joined the Spanish Infantry then campaigning in Flanders. His love of painting, however, was revived when he saw the works of the Flemish artists; he threw aside his arms and went to London to study under Van Dyck. Early in 1642, after that master's death, Moya returned to Seville vastly improved by his six months with the Fleming; he brought with him copies of several paintings by Van Dyck, and also of many works which he saw in the Netherlands. These, together with his accounts of all he had seen, and his own rapid improvement in style, so fired the ambition of Murillo that he became discontented with his circumscribed position, and resolved if possible to visit Rome. In order to obtain money for the accomplishment of his design he bought a piece of linen, divided it into squares of different sizes, and painted upon them attractive saints, bright landscapes, groups of flowers, fruit, and other subjects which suited the taste of eager purchasers. He proceeded to make suitable provision for his sister by placing her under the care of some relatives, and then, without a word about his intention, went away over the Sierras on foot to Madrid, a long and tedious journey. Arriving there without money, without friends, without anything, in fact, but a stock of indomitable courage—he went first of all to Velazquez, his fellow-townsman, the court painter to Philip IV., to ask

advice and obtain letters of introduction to artists in Rome. Velazquez, who was at the height of his power, received him kindly, questioned him about Seville, his master, and his intentions. He was so taken with Murillo's answers and pleased with his manners that he offered him an asylum in his own house, an offer which was gratefully accepted. Velazquez was a favourite with the King, and in a position to be of great service to his protégé.

Philip, a careless and indifferent monarch, was a man of good ability, a patron of literature and art, whose chief glory was to discover and reward rising talent, and he had even attained considerable proficiency in painting under the instructions of Juan Bautista. The galleries of Madrid were rich in valuable pictures by old and modern masters, for it was Philip's greatest pleasure to acquire works of art, which he added to those collected by his grandfather, Philip II.; and no money was spared to procure them, and to obtain copies of those old pictures which could not be purchased. His representatives and ambassadors were commanded to buy up all art treasures which came into the market. Moreover, a considerable number of paintings by Rubens and Van Dyck were bequeathed to the town by the Infanta Isabella, daughter of Philip II. Velazquez readily obtained for Murillo admission to the Escurial, Buenretiro, and all the royal galleries, where a new world of art was opened to the ambitious youth, and where he was permitted to copy all that he most admired.

During the summer of 1642 Velazquez was absent with the King in Aragon, whither he had gone with the intention of overawing the Catalonians, who had been driven to revolt through the unwise and unjust government of Olivarez.

Upon his return he was much pleased with some copies which Murillo had made of paintings by Ribera, Van Dyck, and Velazquez himself, and advised him to restrict his attention to the works of those artists whom he had selected as models. Velazquez showed these copies to the King, and also introduced the young painter to the Count-Duke Olivarez, the Prime Minister.

The supremacy of Olivarez in Spain lasted twenty-two years; his administration was prejudicial to the country, and that, as well as his conspiracy against the life of the King of Portugal, has made his memory hateful; but he was always a true friend to art and literature, partly from personal predilection, and partly in order to divert the mind of the King from the discontent of his people. In him Velazquez had found a powerful protector when he first arrived at court, and now he wished to gain the Duke's favour for Murillo. Both artists showed their gratitude for past kindness by remaining faithful to the minister when he was in disgrace and banishment.

In 1643—1644 Velazquez was again absent with the King in the northern campaign, but after the successful siege of Lerida the court returned to Madrid. During this time Murillo had been working with unflagging industry, in the closest study of the masterpieces in the royal galleries. Velazquez was astonished at the progress he had made in freedom of style and decision of colouring. He now advised him to go to Rome, offering to give him letters of introduction to the first masters in that city. But Murillo had no longer the inclination to leave his country, and he returned to Seville early in 1645, after an absence of three years. His love for his native

town, "the glory of the Spanish realms," is not to be wondered at. In Murillo's time Seville yet retained much of its old grandeur, and still carried on commerce with the whole world. Until Philip II. finally established the court at Madrid, it was the capital, and many families of the ancient nobility as well as wealthy merchants resided there. Amongst the clergy were many renowned scholars, who lived on intimate terms with the artists, and who were anxious to promote their interests. In this home of art Murillo saw all that could satisfy his ambition. Poitou says, "The Spaniards boast of Seville as the pearl of their cities, and the Spaniards are not wrong." Situated as it is in the midst of a luxuriant country, with a climate which is genial all the year round, within its walls were memorials of a long historical period in Moorish and Gothic buildings, a splendid cathedral still unrivalled, near to it the Moorish belfry La Giralda with its lace-like stonework, innumerable churches, the royal palace of the Alcazar with its treasures of art, and the imposing *Longa*, or Exchange.

Murillo's residence with Velazquez in Madrid, which was then the centre of refinement and splendour, afforded him the advantage of frequent intercourse with the principal painters in that city, and with provincial artists who came to the capital. Pacheco, whose daughter Velazquez had married, was a frequent visitor at the house of his son-in-law. There, too, was Alonso Cano, one of the most remarkable characters in Madrid, a pupil of Pacheco, and also of Castillo. He had fled thither to escape punishment for having wounded a fellow-artist in a duel.

Alonso Cano was an architect, sculptor and painter—the Michelangelo of Spain. Some pieces of sculpture,

commenced by his father and completed by himself, made his name famous. Palomino says, that artists had been known to come all the way from Flanders to copy them. During his residence in Madrid he renewed his acquaintance with his fellow-student Velazquez, who obtained for him the favour of Olivarez, and through him he received commissions to superintend public works in the royal palaces, churches, and convents; he was also appointed instructor to the young prince. But again he almost ruined his prospects; his crime this time was the murder of his wife. He took refuge in a Franciscan convent in Valencia, and then in a retired monastery on the Sierras. At length he ventured to return to Madrid, where he was seized and tortured, but pleaded exemption for his right hand, which request was granted by the King, the willing protector of a good artist. As Cano passed through the ordeal without uttering a cry he was pronounced innocent. Eventually he went to live in his native city, Granada, took priest's orders, and through Philip's intervention obtained a minor canonry. He now employed his talents for the benefit of the cathedral, which he embellished with exquisite carvings and paintings. The canons, who were displeased at his election, tried their utmost to depose him, but the King again befriended him. Cano never forgave the Chapter for this attempt, and never resumed his chisel or brush for the service of the cathedral. His last days were spent in great poverty, for he gave all he possessed to the sick and poor. His character was full of contradictions. As a painter he was excelled by few Andalusians, and his numerous pupils formed what is called the school of Granada.

CHAPTER II.

Paintings in the Franciscan Convent, Seville.—Marriage with Doña Beatriz de Cabrera y Sotomayer.—Paintings for Seville Cathedral.

A.D. 1645—A.D. 1660.

SOON after his return to Seville Murillo commenced a series of pictures with life-size figures for the small Franciscan convent near the Casa del Ayuntamiento. A sum of money had been collected by a member of their Mendicant Brotherhood, and the friars determined to expend it upon eleven paintings for the small cloister. The amount was so insignificant that none of the Sevillian masters had considered it worth their acceptance. This was just the opportunity for showing his skill for which Murillo was waiting. The Franciscans, however, hesitated to give the commission to an unknown artist, but at length consented, as no one of established fame offered to undertake the work. For the next three years he was employed upon the paintings, and when they were finished all mistrust in the artist was changed to admiration and joy, for they were a real triumph. In all of them could be seen the influence of the three years' study of the works of Ribera, Van Dyck and Velazquez. By the assimilation of

the styles of all three he gradually developed one peculiarly his own, showing great power of colouring and correctness of design. While his contemporaries still kept to the tame, lifeless style as taught in the Seville schools, Murillo boldly struck out another path, with nature as his instructor; and his name soon eclipsed those of Pacheco, Herrera, Valdés Leal and Zurbaran, which until then had been most honoured in Seville.

The subject of the first painting is *St. Francis* reclining upon an iron pallet, listening with a devout expression of countenance to an angel playing upon a violin. The second represents *St. Diego blessing a pot of broth* before distributing it to some beggars who are waiting by the convent door. The figures are painted with lifelike accuracy, and form just such a group as may be seen any day in the streets. The names of the third and fourth are forgotten. The fifth, the *Death of St. Clara*, is the finest of the series. She is the favoured saint who received her veil from St. Francis himself, and whose hair was cut off by his own hands. The sixth and companion picture to the last named shows a Franciscan who fell into a state of ecstasy whilst cooking for the convent, and angels are represented doing his work; it is called *The Angel Kitchen*, and bears the signature of the artist and the date 1646. The tenth, the *Ecstasy of St. Giles*, passed from the Aguado collection into the hands of Mr. Buchanan, of Pall Mall. The eleventh, formerly in the possession of Mr. Ford, Heavitree, Devon, exhibits a *Franciscan Monk praying over the dead body of a Brother Friar.* When the French army invaded the country this was the only one of the series which was not carried off by Marshal Soult—and that because it was too stiff to be rolled up.

These paintings had been the glory of the convent for a hundred and seventy years, and had attracted innumerable artists and visitors. Still, had it not been for this act of spoliation Murillo's works would have perished, for soon afterwards the convent was destroyed by fire, and nothing was left but the church and the three hundred marble columns which supported the cloisters. By these paintings the artist's reputation was made, and he was soon overwhelmed with orders from different quarters. One of his first productions following upon his sudden burst of renown was the *Flight into Egypt*, executed for the Convent of Mercy, in Seville, a house rich in works of art. A considerable number of pictures, which no doubt belong to the next few years, and may be reckoned amongst his masterpieces, were painted entirely from every-day life. In later years he produced none of these purely genre works, but side by side with many of his large altarpieces and Conceptions stretches a long series of Biblical and legendary compositions which have a predominant genre character; those, for instance, in the Prado Museum, *The Holy Family* with the bird, and the *Adoration of the Shepherds*. The one shows the carpenter's workshop; Mary is spinning, while Joseph rests from his work to watch Jesus, who stands between his knees holding a bird in his hand, and is playing with a little dog. It is called *del Parajito*, from the name of the bird. The figures are characteristic types of the working class; the whole is powerfully treated, and has some of the peculiarities of the school of Rembrandt. The *Adoration* also exhibits great power in colouring, and is strictly in accordance with nature, even to the travel-hardened soles of the shepherds' feet. There is also another of the same type in this gallery, *Rebecca and Eliezer* at the

well, which belongs to his earlier works, and is somewhat hard in colouring, but excellently drawn.

The charm of his studies from life is seen to perfection in his celebrated paintings of Seville beggar-boys. What fulness of life and what happy humour are depicted in these productions of little sun-browned vagabonds, who in poverty and half-nakedness crouch comfortably in street corners, eating grapes and melons, perfectly indifferent to their condition, revelling in the warm sunshine, in the enjoyment of perfect health and simple love of life! Some of the best of these characters from life are in the Pinakothek, at Munich. *Two Boys tossing Money*, a third with a dog by them eating a piece of bread. *Two Boys, with melons and grapes*, life size. *An Old Woman with a Boy;* she is exterminating unwelcome visitors from the boy's head, who meanwhile eats a piece of bread, from time to time giving a bit to a dog. *A Girl counting Money;* she sits on a stone, a boy kneels by her waiting to receive the coins—figures life size. The Prado Museum possesses some in similar style. At the Hermitage, St. Petersburg, are the *Flower-girl* and a *Boy with a Basket and Dog;* the boy's face is full of life and roguish fun. At the Louvre is one called *El Piojoso*, a crop-haired beggar-boy, sitting on the ground, and leaning against the corner of a building, occupied "à détruire ce qui l'incommode;" a strong ray of light comes in through an opening in a wall, lighting up his rags, and making evident his horror of the external application of clean water. On the ground before him are some prawns, and by his side a basket with fruit, preparations for a meal "whose beginning much resembles the end;" the usual water-jug is also there. In England, Murillo was at first

THE FLOWER-GIRL. By Murillo.
In the Hermitage, St. Petersburg.

chiefly known by these paintings of low-class life, of which there are several in public* and private collections.

Now began a new era for our artist. He was fully occupied in decorating the churches of different religious communities, and with work for noble patrons; he was admitted into the highest circle of society and was worshipped by the people. In 1648 his circumstances had so far improved as to enable him to marry a wealthy and noble wife, Doña Beatriz de Cabrera y Sotomayer, who lived at Pilas, where her property lay, a village about five leagues from Seville. There are very few records of her life, which no doubt passed quietly in the faithful discharge of her duties. There is no known portrait of her, but one face appears so frequently in Murillo's paintings that it is not improbable his wife was the model. Apparently the strict Catholic spirit which is so evident in his works also ruled in his home. His two sons became priests; but very little is known of the elder, Gabriel Estéban, who went to America. The second, Gaspar Estéban, who for a time devoted himself to art, imitating his father's style, became eventually a canon in Seville Cathedral, a post obtained for him by Don Joseph de Veitia Linage, who had married his aunt, and who was a lover of art, a man of taste and letters, and an author. Francisca, the daughter, entered the Convent of the Mother of God, at Seville, in 1676.

After his marriage Murillo's house became the resort of the most distinguished people in Seville, and in 1654, when Pacheco's death occurred, he became the acknowledged head of the Sevillian school. His style continually im-

* There are four pictures, three of which represent peasant children, by Murillo in the Dulwich Gallery; and six of his school.

proved, his figures became rounder, his outlines softer, the backgrounds more hazy, and his individuality more pronounced. He became all the fashion, and any artist desirous of notice had to follow in his footsteps. Murillo had three manners of painting, the "*frio*" (cold), "*cálido*" (warm), and "*vaporoso*" (misty). In Viardot's opinion, his manners were not consecutive according to his development, but were employed alternately as occasion required. Thus for his figures of vulgar life he employed the cold, for ecstasies of saints the warm, for the Annunciations and Conceptions the misty. His first work in the warm manner is *Our Lady of the Conception*, with a friar sitting writing at her feet, painted in 1652 for the brethren of the True Cross. This colossal picture was only intended to be viewed from a great distance, and consequently was not painted with minute delicacy. When the friars saw it in their hall, where it was placed preparatory to being elevated to its destined position, they called it a daub and refused to receive it. Murillo begged to be allowed, before it was removed, to show them the effect when raised to the dome. The friars, then seeing what perfect harmony there was in every part, repented of their harsh judgment, but were only allowed to retain the painting upon payment of double the original price. Three years after, by order of Don Juan Federigui, Archdeacon of Carmona, he painted two pictures for the great sacristy in Seville Cathedral representing *St. Isidor* and *St. Leander*, worthies who lived in the sixth and seventh centuries, each in turn filling the Archiepiscopal throne. It is said that the licentiate, Juan Lopez de Talaban, sat for the portrait of *St. Isidor*, and that the mild and venerable countenance of

St. Leander is that of Alonso de Herrera, marker of the choir. Many artists, before and since Murillo's time, have taken their friends as models for their saints and Madonnas. A painting of the *Nativity of the Virgin*, which hung behind the high altar in the Cathedral until carried away by Marshal Soult, was executed the same year. It is the most pleasing example of his second manner.

In 1656 the Chapter gave him another commission for a large painting; this time the subject was to be *St. Anthony of Padua*. It still hangs in the chapel of the Baptistery, the gem of the Cathedral and one of his most important works. He received 10,000 reals (equal to about £100) for it, a small sum in these days, but at that time it was very considerable. The infant Saviour appears to the saint in a golden gleam from a splendid nimbus which encircles a group of graceful and sprightly cherubs on soft clouds. St. Anthony is in the act of kneeling down, and is stretching out his arms to receive the Child of God, a most sweet figure. Every stroke in this picture is full of beauty and tenderness. The expression of the saint's face, seen in profile, is one of intense yearning and devotion. On the table is a vase of white lilies, so true to nature that birds are said to have tried to perch upon and peck them. The contrast between the heavenly illumination and the perfectly natural daylight, which shines into the cell through an opening looking into the convent yard, is given with the consummate art peculiarly Murillo's own. It is in these supernatural scenes that he is unique and shows himself deserving of his title, "*el pintor del cielo.*" In 1874 the figure of St. Anthony was cut out and stolen. The thief was discovered the following year in New York when attempting to dispose of his

prize; it was sent back to Seville, unfortunately much damaged.

The same year (1656) Murillo's great friend and patron, the Canon Don Justino Neve y Yevenes, commissioned him to paint four large semicircular pictures for the church of Santa Maria la Blanca, which was being restored; two were intended to illustrate the charming legend of Our Lady of the Snow, which tells how a good and pious senator and his wife, living at Rome in the time of Pope Liberius, being childless, determined to make the Virgin their heir. They had considerable wealth, and requested her graciously to intimate to them in what manner it should be invested to be most pleasing to her. Mary appeared to each of them in a dream, and accepted their offering on condition that they erected a church to her honour upon a certain spot on the Esquiline Hill, which they would find covered with snow. They betook themselves to the Pope, who had been prepared to receive them by an intimation from the Virgin. After obtaining his blessing, they went, attended by a great train of priests and people, to the Esquiline, and upon the spot indicated by the miraculous snow in summer, marked out the site of a church, which they endowed with all their possessions.

The first painting by Murillo shows the noble figure of the senator sitting asleep in his chair leaning his head upon a table; his wife lies upon the floor, also asleep. Above is seen one of the artist's most lovely representations of the *Madonna with the Holy Child* in her arms, who points with his finger to the spot, seen through the window, where the church is to be erected; a glorious light surrounds the figures. It is called *The Dream*, and is the first

of Murillo's paintings in which his third or "vaporoso" manner is observed. In the second picture, *The Fulfilment*, the worthy couple are seen relating their dream to the Pope; a friar in a white robe, who is standing by the papal chair, looks inquisitively at them through his spectacles. There is a vision of the procession wending its way to the hill. Viardot calls these paintings the "miracles of Murillo." They were taken to Paris with others of his works as prizes of war, but were returned to Spain when peace was concluded, and now hang in the San Fernando Gallery at Madrid. The other two for the church of Santa Maria la Blanca, *The Immaculate Conception*, in which the Virgin is being adored by three priests, and a figure of *Faith*, have not been recovered from the French. About this time Murillo finished the *Mater Dolorosa* and *St. John the Evangelist*, which adorned the sanctuary until the time of the French invasion. The only one remaining to the church is a *Last Supper*, painted in the artist's early style.

CHAPTER III.

The Academy of Seville.—Paintings in the Cathedral.—Invitation to Court.—All Saints Chapel.

A.D. 1660—A.D. 1671.

THE need of a public academy of painting had been much felt by Murillo in his early days, and he determined to supply it for the benefit of a younger generation. An attempt had been made by Velazquez to establish one at Madrid; but, although supported in his endeavour by the King, he failed. Murillo set to work unaided, with his habitual quiet perseverance, regardless of coldness and indifference. By patiently enduring the decided opposition of his rivals, Herrera the younger, and Valdés Leal, he at length won them over to join in the undertaking, and succeeded in opening the academy for purposes of instruction at Seville on the 1st Jan., 1660 in one of the apartments of the Exchange. On the 11th of the month there was a meeting of the members, twenty-three in number, consisting of the principal artists in the city, to draw up a constitution for the new society, at which it was agreed there should be two presidents to act on alternate weeks, to superintend the students' work, settle

disputes, and keep order in the school; two consuls to act as substitutes or assistants to the presidents, a treasurer to collect subscriptions, a secretary and a deputy. Murillo and Herrera were chosen presidents, the secretary being Ignacio Iriârte, the celebrated landscape painter, and his deputy was Juan de Valdés Leal. The expenses were to be divided amongst the members, the scholars to pay what they could afford. Upon admission each pupil had to make the following profession of faith: "Praised be the most Holy Sacrament and the pure Conception of our Lady." Fines were imposed for swearing and ill-behaviour of any kind; no conversation unconnected with the business of the school was allowed. The instruction given was intended for those who had attained some knowledge of the art of painting, so no copies were provided, but studies were made from the living model and lay-figure. Towards the end of the first year Herrera deserted Seville and the academy, and went to reside in Madrid; the following year Murillo withdrew almost entirely, probably tired out by the arrogance of Valdés, who was appointed president at the end of the second year, and constantly strove for sole management. In 1666 Valdés removed his name from the list of members, seemingly from jealousy. He considered himself without an equal in the art of drawing, and was much annoyed by the reception into the academy of a foreign artist, in whom he thought he discovered a rival; nor would he brook any authority beside his own as president. The Seville Academy cannot be said to have had any great influence upon Spanish art, and never produced any first-rate artist, nor did it long survive Murillo—a man who had

fewer followers after his death than rivals during his life—for in twenty years after he had gone it was closed for want both of masters and students.

After retiring from the academy, Murillo confined his instructions to those pupils who assembled in his own workshop. By his gentle teaching he knew how to attach them to himself, and he retained the warm friendship of many even to the end of his life. His mulatto slave, Sebastian Gomez, who was employed upon the menial work of the studio, proved that he too had so far profited by the lessons which were given to others in his presence, that he one day finished a head of the Virgin which his master had left on his easel. Murillo, seeing his talent, granted him his freedom and gave him better work to do. There are several paintings by Gomez in Seville after his master's rich style of colouring, but they are faulty in composition.

In 1668 Murillo was employed to restore some allegorical paintings by Cespedes in the Cathedral chapter-room, and to execute a full-length *Virgin of the Conception*, together with eight oval half-length pictures of saints; these pictures are still preserved in the Cathedral. The first is a magnificent dark-haired Madonna; the saints are *Rufina*, *King Ferdinand*, *Leander*, *Archbishop Laureano* on the left or Gospel side; *Hermengild*, *Isidor*, *Archbishop Pius* and *Justa* on that of the Epistle. SS. Justa and Rufina were Christians of the third century, whose zeal was so great that in a religious frenzy they broke to pieces a statue of Venus which was being carried through the streets of Seville in solemn procession. They hold high rank among the patron saints of the town; artists delight in painting them, and the citizens in doing them

honour. They are usually represented holding in their hands La Giralda, which was miraculously preserved by their intervention during a storm which destroyed the greater part of the town. Emblems of their trade as potters are often introduced. Single figures of both these saints are in the Stafford House gallery. Some paintings for the sacristy of the Antigua Chapel date from this period, the *Infants Christ* and *John*, and the *Repose of the Virgin*, but these works have disappeared.

Palomino says that in 1670, at the feast of Corpus Christi in Madrid, a painting by Murillo of the Conception which was exhibited attracted great notice, and that Charles II. expressed a desire for the artist to enter his service, and employed Murillo's friend, Don Francisco Eminente, to bring it about. But all his efforts were unavailing, for Murillo had seen nothing attractive in Velazquez's position at court, and preferred his own independent retirement in Seville. It is said that he excused himself on the plea of old age, but this could scarcely have been a justifiable excuse if the invitation really was sent at the date given. It is probable, for another reason, that it happened a few years later; the King was then only nine years of age. Eminente commissioned Murillo to paint something which he could take as a present to Charles; but as more time was required for its execution than could be allowed, Eminente bought one from Juan del Castillo, *St. John in the Desert*, probably the same boy Baptist that is now in the Royal Museum.

The greatest religious festival ever held in Seville took place in 1671 in honour of the canonization of King Ferdinand III., whose body was the most valued relic in

the Cathedral. The solemnities lasted several days, and the task of describing them and writing poems in praise of the new saint was intrusted to a presbyter named La Torre Farfan. To Murillo was confided the decoration of the All Saints Chapel, which was so successfully carried out that Farfan expressed his admiration in these words: "One dares scarcely trust one's eyes, and fears to find that one is looking at a phantom and not a real thing. We are lost in wonder at the talent of our Bartolomé Murillo, who also here has created what cannot be surpassed." He calls him a "better Titian," and says that Apelles might have been proud to be called a Greek Murillo. So in his lifetime Murillo had the gratification of knowing that men acknowledged his beauty of conception and appreciated his skill in execution.

CHAPTER IV.

Paintings for the Hospital of the Holy Charity in Seville.

A.D. 1671—A.D. 1674.

MURILLO was now at the zenith of his power. In 1671 he commenced a series of paintings for the old-established brotherhood of the Holy Charity in Seville, to which he himself had been allied as lay brother since 1665. To the brethren belonged the Church of St. Jorge, which about the middle of the seventeenth century had fallen into such utter ruin and decay that the birds had used it for a roosting-place. In 1661 a member of the guild, Don Miguel Mañara Vicentelo, determined to collect funds for the restoration of the hospital and church. Mañara had always led a blameless life, but one day the necessity of devoting himself entirely to religion and good works came upon him with especial force. His sole fleshly lust was towards chocolate, and when he looked for some means of self-mortification there was only his favourite drink to abandon, and even that was put away. Every August he used to fill his granary with two supplies of corn, one for his family and the other for the poor. He was famous in Seville for his great benevolence, his humility, and favour with the saints. By his example he induced many of the

nobility to join the brotherhood, and to give their wealth in charity, much of which passed through his hands. A certain Don F. Gomez de Castro bequeathed his whole estate to him for distribution amongst the poor. Before the close of his life he saw the present church erected and the hospital rebuilt. The first contribution he received towards the necessary fund was fifty crowns, the life savings of a poor mendicant, who wished to give his all to the service of God. On the façade of the hospital is the following inscription: "This house will stand as long as God shall be feared in it and Jesus Christ be served in the persons of his poor. Whoever enters here must leave at the door both avarice and pride." There La Caridad still stands, and in it the good works, begun more than two hundred years ago, are carried on.

The interior of the church is one of the most beautiful in Seville, and Mañara provided it with plate, candelabra, and other ornaments of fitting splendour. His personal friend Murillo was engaged to paint eleven pictures for it, which occupied him four years, and are some of his most celebrated works. Three were destined for the side altars, where they still hang, the *Annunciation*, the *Infant Saviour*, and the *Infant St. John*. The remaining eight, five of which were carried off by Soult, were for either side of the church; the subjects had reference to the principal object of the institution. On the left side was *Moses striking the Rock*, the *Prodigal's Return*, *Abraham receiving the Three Angels*, and the *Charity of San Juan de Dios*. On the right side the *Miracle of the Loaves and Fishes*, *Our Lord healing the Paralytic at the Pool of Bethesda*, *St. Peter released from Prison by the Angel*, and *St. Elizabeth of Hungary*

tending the Sick. The colossal pictures of *Moses* and the *Loaves and Fishes* still hang as originally placed; they are painted with less brilliancy of colouring than was usual with Murillo, and are light and sketchy. In the first, which is familiarly and appropriately called *la Sed,* the great brown rock forms the central object, and divides the canvas into two unequal parts; its shape is like the one in the wilderness of Horeb, which is pointed out to travellers as the rock of Moses. The figure of the great leader is the most prominent in the picture. He stands in front of the rock with uplifted rod, wearing upon his face a look of gratitude to Jehovah, from whom the great gift has come. Behind him is Aaron, looking on with astonishment at the miracle. The water has gushed out and has formed a little pool, around which the thirsty animals are crowding along with the men, some of whom are filling bottles, and some on their knees are taking water from the hollow of the hand. Around Moses and Aaron is a group of fifteen figures, one woman, "forgetful of her sucking child" in the agony of thirst, is drinking with averted face to avoid the little one's outstretched hand. On the other side is a smaller group of nine, and a more pleasing and natural representation of a mother. Dogs, sheep, a camel, a white mule, laden with jars and with his nose to a freshly filled iron pot, give variety to the picture. Many of the figures in the foreground are simple types of the lower classes in Seville, only not in ordinary costume. The boy on the mule and a girl near him waiting for her pitcher to be filled are said to be portraits of the artist's son and daughter. This painting is the most striking of all those which combine religious and genre characters.

ST. ELIZABETH OF HUNGARY. By Murillo.
In the Academy of San Fernando, Madrid.

The *Miracle of the Loaves and Fishes* is executed in the same manner as its companion picture, but does not equal it in merit. There are two distinct groups in it, each perfect in itself; our Lord and his apostles on the one side, opposite to it the spectators. Between them on the distant hills is seen the multitude, a mass of figures—surely not one of the five thousand is missing. The lad with the loaves and fishes is of a true Sevillian type, and the best figure in the painting.

The *Charity of San Juan de Dios* also hangs in its original position, and these three are all that are left to the hospital. St. Juan was called "John of God," and was idolized in Granada, where he went to live after a life full of adventure. His last years he spent in nursing the sick, feeding and clothing the poor, and in other good works. In Murillo's representation of him he is bearing a sick man upon his shoulders, and appears to be failing under the weight of his burden; he looks gratefully towards an angel who comes to relieve him. There is the light shining round the seraph, while the other figures are in shade.

The *St. Elizabeth of Hungary*, called "*el Tiñoso*," in the Fernando Gallery, Madrid, is the only one of those belonging to the series carried off by Marshal Soult that was returned to Spain. Elizabeth is one of the most interesting and renowned of the mediæval saints. A daughter of the King of Hungary, she was born early in the thirteenth century; from her childhood she was remarkable for piety and benevolence. At the early age of sixteen she was espoused to Duke Lewis of Thuringia, and then commenced the self-discipline which she exercised during the remainder of her short life of twenty-four years. She reduced

herself by watching and fasting, often rising at midnight to pray, "her husband sometimes sleeping, sometimes conniving, often begging her in compassion not to afflict herself indiscreetly, often supporting her with his hand when she prayed"—"being taught by her to pray with her." Wearing a dress of serge, she walked barefoot in processions, visited the most wretched hovels of sin and filth, taking food and clothes to the sick and needy; she founded many convents, schools, and hospices, where numbers of the miserable daily found food and shelter. She suffered great insult and persecution from her husband's relatives and the courtiers, who could not understand her humility. In 1225, during Lewis's absence, came a terrible famine which lasted for nearly two years, bringing great numbers to death with hunger. Elizabeth distributed all the corn from the granaries, built a hospital, where she daily ministered to the sick, at the foot of the Wartburg, on which stood the royal residence, and sold all her jewels to procure food. Upon her husband's return great complaints were made to him of her munificence, but he only said, "Let her alone to do good and give whatever she will for God's sake, only keep Wartburg and Neuenberg in my hands." When Lewis had to join the Crusaders she followed him one day, then yet another day, dreading that parting which proved to be for ever in this world, for he received wounds from which he never recovered. At his death, she and her children were cast out of his castles and deprived of all his possessions, while not one of those whom she had so lovingly tended dared to offer them shelter! The exiles took refuge in taverns or any safe hiding-place until rescued by the Abbess of Kitzingen,

who delivered them up to the charge of the Bishop of Bamberg, Elizabeth's uncle. She entered the third order of St. Francis, and when she had nothing left to give in alms she took some leper into her especial care, whose loathsomeness drove every one else away; several such she received in succession. Murillo's picture shows her in one of the halls of a hospital washing the head of a leprous boy in a silver basin. She is attended by a duenna and two ladies, who apparently are not relishing the scene or their occupation, one holding a ewer, the other a tray with cups and a napkin. The details of a wretched man clothed in rags with his head bound up, sitting on the floor removing a bandage from his sore leg, are painted with revolting minuteness. Intense misery is expressed in the attitudes and faces of the crippled and diseased, who are awaiting their turn to be cured or relieved by the hands of the saintly Elizabeth.

Murillo excelled both in the selection and expression of contrasts, and this picture of *el Tiñoso* afforded him a grand opportunity for exhibiting his power. His genius and work are in perfect accord. Seville, that "open air hospital," provided him with subjects to set off the beauty and refinement, the noble unselfishness and devotion, which he wanted to exhibit in the principal figures—rags as a foil for the velvet, disease for health, misery for luxury. Elizabeth is royally dressed, and has a long white veil surmounted by the coronet which she will not wear in church

> "Because, forsooth, the crucifix within
> Is crowned with thorns."

By some this is considered one of the artist's finest works, but it is difficult to repress a shudder when looking at it.

THE RETURN OF THE PRODIGAL SON. By Murillo. *At Stafford House.*

When the self-sufficient Valdés condescended to ask Murillo's opinion upon one of his own paintings in which was a corpse in an advanced state of decomposition, Murillo remarked that one could not look at it without holding one's nose. If *el Tiñoso* had been painted before this, Valdés might have found a ready retort. Of the four which are lost to Spain, *Abraham receiving the Angels* and the *Prodigal's Return* belong to the Duke of Sutherland, at Stafford House. The figure of Abraham in the first is imposing, but those of the angels are deficient in dignity and grace.

The *Return of the Prodigal* is the old story told in as simple language as the original. The scene is on the broad pavement, raised a step above the ground, in front of a substantial and wealthy house; one of the high pillars of the porch and the courtyard gate are introduced. The principal figures, the father and his penitent son, are prominent in the centre. The half-naked form of the prodigal kneels upon the step with hands clasped suppliantly, half shrinking from the ready and fostering embrace of the grand old father. The features of the two men are the same, but the beseeching expression of the young face, pinched with hunger and with eyes timidly uplifted, "I have sinned," is in strong contrast with that of the old man gazing down upon his longed-for boy with looks of sorrow, but melting with pity. There are no traces of anger, only the signs of divine compassion and sober joy. A sleek little dog in the foreground is leaping up towards the self-neglected wanderer. The servants on the right, one bringing forth the "best robes" upon a tray and another holding up the ring, have a half amused, half

supercilious expression at the unsuitableness of the adornments to that shrinking figure. On the left of the picture, led in by a little boy who is dancing with delight, is the fatted calf. Even this animal, destined for the axe of the shambling figure by its side, gives a self-satisfied glance at the poor prodigal.

Mr. Tomline, of Carlton House Terrace, London, is the possessor of the *Healing of the Paralytic*, which contains Murillo's most able representation of our Saviour. There are five principal figures in the composition, our Lord, three apostles, and the subject of the miracle. The angel that "troubled the waters" is seen above, shining with the great glory. In the porch is a group of sick people waiting. The succession of arcades seen in perspective is probably taken from the cloisters of the Convent of Mercy in Seville, now the Museum. The colouring of this picture is as powerful as that of *St. Elizabeth*, and the rich brown of St. Peter's mantle is of the characteristic shade of the Sevillian school.

The last of the series, *The Release of St. Peter*, is in the Hermitage, St. Petersburg. The apostle, just awakened from sleep, is sitting on the floor, his countenance bright with reflected light from the angel.

Where all are beautiful it is difficult to decide which shall have the palm. Cean Bermudez, who had the advantage, which is impossible for critics in these days, of seeing them all together and in the positions for which they were intended, gives preference to the *St. Elizabeth* and *The Prodigal's Return*. By robbing the church of San Jorge (to whom the church was dedicated) of its paintings, the poor were deprived of the help received by contributions from the

innumerable visitors they attracted, and their moral effect is partially destroyed. "At Seville," says Stirling, "these pictures of charity were powerful and eloquent homilies in which the piety of Miguel Mañara yet spake through the pencil of his friend. In the unfamiliar halls of the stranger they are now mere works of art, specimens of Murillo, articles of costly furniture * * *" Marshal Soult carried on a regular system of plunder, sending spies before his army disguised as travellers and provided with Bermudez's "Dictionary of Art in Spain," to mark out the most valuable treasures in the churches and convents, which the monks were compelled to deliver up to the marauder; at the same time they were forced to sign fictitious bills of sale, sometimes even under a threat of instant death. It is no thanks to Soult that a single painting of value is left in Seville. Hundreds were found rolled up at the Alcazar ready to be forwarded to France, but so hasty a retreat did the French make from the city that they left them behind.

These masterpieces of painting were finished in 1674, as is shown by a receipt (which is extant) given by Murillo for the sum of 78,115 reals. He also made some designs for the front of the church, of Faith, Hope, Charity, and the saints Iago and Jorge. These were carried out in blue glaze tiles, the gay bands of which give a bright effect to the buildings, a Moorish style of ornament common in Seville.

CHAPTER V.

Paintings for Capuchin Chapel and for the Hospitad de los Venerables.

A.D. 1674—A.D. 1680.

SPECIAL artists were often employed by religious bodies—Roelas, for instance, by the Jesuits; Carducho and Zurbaran by the Carthusians. Murillo's great patrons were the Franciscans, who employed him in his first important works for their small convent in Seville. Now when his reputation was assured, and probably before he had finished the paintings for the Hospital of the Holy Charity, he received an order from another Franciscan convent known as that of the Capuchins. It was situated just outside the city walls on the spot where the Monastery of St. Leander and the Church of SS. Justa and Rufina formerly stood. The building was commenced in 1627, but the chapel was not finished until 1670. Murillo was employed upon this work from about 1674 to 1680, and during three of those years he is said to have resided in the convent without leaving it for a single day. The brotherhood possessed a larger number of his pictures than any other religious community, comprehending upwards of twenty finished works, exclusive of several smaller ones

for the side altars. To save them from falling into the hands of the French, the monks sent them to Gibraltar, where they remained until the conclusion of peace in 1813. At the time of the dissolution of the convents seventeen of them were transmitted to the Seville Museum, where they now form a matchless collection of the great artist's works. The Capuchin Chapel, for which they were painted, is now a parish church. In Bermudez's time, most of these paintings still hung in the places for which they were designed. Nine of them formed the "*retablo*" of the high altar; one of them, a Madonna and Child, is popularly known as the *Madonna of the Napkin*, from an incident which occurred during Murillo's sojourn in the convent and was the origin of the picture. He had so endeared himself to one of the lay brethren, who acted as cook in the establishment, that when the time came for him to leave it, the man begged for a small picture as a memento of the painter's visit. Murillo was willing to accede to his request, but had no canvas. "Never mind," said the cook, "take this napkin," and he offered him one which happened to be lying close at hand. The artist took it, and before evening produced, to his friend's delight, a most beautiful representation of the Virgin with the Infant, so natural and full of life that the Child seems as if it would spring from its mother's arms. The colouring of this picture, of which innumerable copies and engravings have been made, was never surpassed even by Murillo himself. It is now in the Seville Museum, together with the following, which belonged to the "*retablo:*" *St. Rufina and Justa*, painted, as usual, with La Giralda, palm-branches and pots; *St. Leander and St. Bonaventure*, ordinary-looking

priests in white robes skilfully arranged, from among which, those of the Archbishop, peeps a child with a mitre in its hands; the *St. John the Baptist* and the *St. Joseph*, noble and manly figures; the *St. Anthony* and *St. Felix*.

The large centre picture of *The Virgin granting to St. Francis the Jubilee of the Porciúncula* is in the National Museum at Madrid. The *Porciúncula* was a feast in honour of the Cavern of St. Francis of Assisi, in which he received the visit of the Blessed Virgin and her Child. There is a chapel in every Franciscan convent appropriated to a model of this cavern. In the painting, the saint is seen kneeling upon the floor amidst a shower, from the hands of a lovely group of cherubs, of red and white roses, blossoms from the briars with which he scourged himself. The monks exchanged this for several modern pictures; it has passed through several hands and suffered greatly from constant repainting.

The subjects of the great pictures (in the Seville Museum) which adorned the lateral altars are the *Annunciation;* the *Virgin with the Head of the Saviour on her knee*, wearing an inexpressible sorrow upon her face as she gazes upon that of her dead Son, that thrills the soul of the beholder; *St. Anthony of Padua and the Infant Christ; The Virgin of the Conception; St. Francis of Assisi embracing the Crucified Redeemer;* the *Nativity;* the *Vision of St. Felix* and *St. Thomas of Villanueva.*

The *St. Francis* is the most striking of all Murillo's devotional pictures. The saint is standing with one foot upon a sphere close to the cross. His left arm is round the half-descending body of the Saviour, who hangs by one hand; he has removed the other to rest it upon his shoulder. The reverence and commiseration in the upraised eyes of St.

Francis, his clinging yet tenderly supporting attitude, the loveliness of the figures attended only by two little angels holding an open book, the gloom of the surrounding sky which is relieved by the light round the hanging form—form together an affecting picture of pain, of pity, and of divine condescension. The noble fidelity to nature in the figure of the Crucified, the beauty of its modelling, and the tone of the colouring make this a creation of the highest rank. It was doubtless meant to commemorate that wonderful interview between the saint and his Master on Mount Alvernus, in which his passionate desire towards Christ was gratified by the reception of the stigmata.

In the Museum there are two paintings of *St. Anthony*, in one of which the Holy Child is standing, and in the other sitting, upon an open book, which the saint appears to have been studying. In the latter there is great delicacy of execution and treatment. The cold colouring of the head of St. Anthony contrasts with the warmth with which the holy visitor is painted standing out from a dark, golden-tinged background.

In the *Vision of St. Felix*, the saint, who was an Italian Capuchin of great sanctity, is represented receiving a visit from the Blessed Virgin just before his death. She has placed her Child in his arms, and, after returning him to his mother, he is ready to "depart in peace," for his eyes have seen salvation.

The *Charity of St. Thomas of Villanueva* was a favourite subject with Murillo. In the Ashburton collection is a painting, once at Seville, in which the boy, afterwards a saint, is dividing his clothes among a group of children. One of the artist's best pictures, formerly in the Louvre

(when the property of Louis Philippe), represents him giving alms at a church door to an assemblage of beggars. But it was for his patrons the Capuchins that he produced his finest work in honour of their favourite saint, who was celebrated alike for the charity which he had practised from his cradle and for his patronage of art. In this picture St. Thomas stands at the cathedral door, surrounded by a swarm of mendicants of both sexes and all ages. The most remarkable figure is that of a lame beggar, half naked, kneeling to receive his dole. In the foreground a boy is exhibiting his wealth to his mother with great delight. The benevolent and noble, but pale, face of the Archbishop bears marks of the austerities which he practises towards himself. He wears a white mitre and a black robe.

Murillo painted two *Conceptions* for this convent, one far surpassing the other in beauty. In one the Eternal Father is faintly visible amidst the clouds: beneath the Madonna's feet is Satan in the form of a dragon, introduced in accordance with the rule which Pacheco laid down, though he did not insist upon it, for it was a detail "which, indeed, no man ever painted with good-will." In the other picture, which is of extraordinary merit, the Virgin is depicted in the bloom of youth, with long, fair hair and large blue eyes, standing on a bank of clouds, supported by cherubs. The Spaniards call this *La Perla de las Concepciones*, though it is in some respects unequal to the celebrated one in the Louvre.

Besides these, he also painted a Crucifixion on a wooden cross for the altar, and two pictures of the archangel *St. Michael* and the *Guardian Angel*. The latter has hung in the

cathedral at Seville since 1818, in the chapel which bears its name. It was presented to the Chapter in 1814 by the friars. The angel form is radiant with the reflected glory of the Father's face, and rejoicing in his charge of the "little one." The picture is an allegory. It is no fancy of the artist that of the angel-guiding; he believes devoutly in his own angel, and is merely giving shape to the one hand unseen that holds up each child of man along the road of life, and to the other that points him to the skies—only bringing out of the shadows that silent guardian from Heaven that attends each one on earth. "Are they not all ministering spirits sent forth to do service for the sake of them that shall inherit salvation?" In his devotional pictures we see how deeply the artist was imbued with the Catholic spirit of his time, and he manifests those feelings in a manner especially suited to the strong convictions of his countrymen.

In 1678 Murillo was again employed by his friend Don Justino Neve y Yevenes, this time upon some paintings for the Hospital de los Venerables at Seville, an asylum for aged priests. Two of the pictures were for the chapel: *St. Peter weeping*, a picture in the style of Ribera, and the *Mystery of the Immaculate Conception*, which Bermudez considered to be the best specimen in Seville of Murillo's treatment of the subject. The third hung in the Refectory, and represented the *Virgin and Child enthroned on clouds;* an angel holds a basket, out of which Jesus is distributing bread to three venerable priests. In the Cadiz Museum is a copy of this painting: the original was probably stolen by the French; it is now in the Buda-Pesth Gallery.

In the same Refectory was also a *Portrait of Neve*, in which

the artist represents his friend seated on a red velvet chair, and wearing a black cassock. The clear olive face is that of a scholar and a gentleman, the dark eyes full of intelligence. At his feet is a little spaniel, so true to nature that dogs have come up to it snarling and barking. The likeness was painted as a token of gratitude and esteem, and as a reminiscence to the "Venerables" of their kind benefactor. After passing through several hands, it is now the property of the Marquis of Lansdowne at Bowood.

About the same time the artist was engaged upon some work for the high altar of the conventual church of the Augustines. The subjects of these pictures are chiefly incidents in the life of the saint. Two of them are in the Seville Museum. In one the *Virgin and Child* appear to the Bishop of Hippo; the other represents the Bishop alone writing. A third, which was in the Louvre (when the property of Louis Philippe), illustrates the well-known legend of *St. Augustine and the little child on the seashore*, who is trying to fill a hole in the sand with water, which he is carrying from the ocean in a shell.

He also painted two scenes from the life of St. Thomas of Villanueva for these friars, one of which, in the Seville Museum, has been mentioned above.

CHAPTER VI.

Dogma of the Immaculate Conception.—Paintings of the Conception in the Louvre.—Madonnas.—Boys.—Christ and St. John.

WITH the revival of Catholicism came also the revival of the desire to do conspicuous honour to the Virgin Mary. In the breasts of the Spaniards this feeling was pre-eminently strong, and Philip IV. commenced his reign by a special appeal to her protection, and made a solemn recognition of the dogma of the Immaculate Conception. This dogma, that the Blessed Virgin came into the world spotless as her offspring, arose in the fifth century, but until the beginning of the seventeenth men were allowed to exercise a free judgment concerning it. In 1617, the year of Murillo's birth, however, Pope Paul V., at the instigation of Spain, issued a bull which forbade the preaching or teaching of anything contrary to that doctrine. Upon its publication, "Seville flew into a frenzy of joy. Archbishop de Castro performed a magnificent service in the Cathedral, and amidst the thunder of the organs and the choir, the roar of all the artillery on the walls and river, and the clangour of all the bells in all the churches, swore

THE IMMACULATE CONCEPTION. By Murillo. *In the Louvre.*

to maintain and defend the peculiar tenet of his see." In 1854 Pope Pius IX. took the opinion of the Church General, and, in accordance with that, pronounced it to be an article of the Catholic Faith. When people asked why came this decree now so late in the history of the Church they were told that the world was not ready for it before, and that if these honours had been claimed for the Virgin prematurely she would have been worshipped as a goddess.

The Seville painters vied with each other in representing this favourite dogma. There was not a church or a convent which did not possess at least one painting or statue of the Virgin of the Immaculate Conception. But no one treated it with a sentiment more noble, a skill more perfect, or colouring more gorgeous than did Murillo. He is pre-eminently the "Painter of the Conception," of which he executed upwards of twenty representations. They belong chiefly to his *vaporoso* manner, the specialities of which are most purely and perfectly worked out in the tone of the aureole, which gradually deepens until it is lost in mysterious darkness. Groups of lovely cherubs sporting in the air or peeping out from behind soft clouds and drapery, sometimes bearing lilies and palm-branches, give life to the statuesque form of the Madonna as she floats upwards towards the opened heaven. Except in the colouring of the drapery and the Virgin's attitude Murillo did not adhere closely to Pacheco's rules, and often took the liberty of painting her dark instead of fair. No rules could produce that spirit of purity which breathes throughout the creations of Murillo, whose hand has stamped upon them, as far as human hand could do, that perfect nature of the Mother of God, "spotless without and innocent within."

The well-known picture in the Louvre, the most celebrated of his Conceptions, is the one which was painted in 1678 for the Church of the Venerables in Seville. It was bought by the French Government at the sale of Marshal Soult's collection in 1852, for the enormous sum of £24,612. The Virgin—in the flower of her age, with her hands meekly folded across her breast, draped in the simple blue mantle and flowing white robe which covers her feet—floats upwards towards the sky, attended by beautiful cherubim in every graceful position. The crescent moon under her foot is a symbol of her triumph over every other being who has been elevated to divine honours by man. Her expression is one of girlish simplicity and devout resignation to her heavenly calling.

Raphael has only twice painted apparitions of the Virgin and Child, the *Madonna di Foligno* and the *Madonna di San Sisto*. His treatment is very different from that of Murillo. The light about his figures is only intensified daylight, whilst in Murillo's pictures there is a reminiscence of that weird twilight which is produced by burning incense. In his paintings of the Annunciation, and whenever he wanted to depict the mysterious maternity, he exhibited the Virgin surrounded by the ordinary articles of daily use, and as she may "have lived and loved in the home of the carpenter and the little world of Nazareth." At such times she generally appears as an Andalusian peasant woman, with earnest dark eyes, sweet-looking, but not of a high class of beauty.

His Infant Christ is always a charming child full of the joy of living. Most beautiful in conception and treatment is the celebrated *Child with the Lamb*, in the Prado Museum,

Madrid, the gem of the collection; the face has that expression of peculiar earnestness which is often so remarkable in little children. But even this is surpassed by *Los Niños de la Concha*, in which the little Jesus is holding a shell for his companion, St. John, to drink from. Murillo painted children with especial delight, and his studies from every-day life are charmingly employed in his religious paintings; as, for instance, the cherubs in the picture of *St. Bernard* in the Queen of Spain's gallery, *St. John with the Lamb*, in our National Gallery, and the *Good Shepherd*, of the collection of the Baroness de Rothschild. The last two were originally companion pictures, but were unfortunately separated at the dispersion of Sir Simon Clarke's gallery, in 1840.

Murillo generally represented the boy Christ and John accompanied by a lamb, and must often have found his models in the streets of Seville, where it was, and still is, a custom to bring to market for the paschal feast lambs, which are led about by children.

Amongst his best religious compositions must be mentioned that in the Prado Museum of *St. Ildefonso receiving the miraculous Chasuble* from the hands of our Lady. According to the legend it was given as a reward to the Archbishop of Toledo, for having written emphatically upon her immaculateness. He was one day entering his cathedral in procession when he was astounded to see a great light about the high altar, and to find his throne occupied by the Blessed Virgin, who was surrounded by a heavenly choir. She addressed him in these words: "Come hither, most faithful servant of God, and receive the robe which I have brought from the treasury of my Son," and then put the divine gift upon his shoulders.

LOS NIÑOS DE LA CONCHA. By Murillo. *In the Prado Museum. Madrid.*

In the Royal Gallery of Spain is the painting of the *Education of the Virgin*, a subject unfamiliar to Spanish art. Roelas painted it for the Convent of Mercy, but shrank from robbing the form of Mary of the grand attire which had always been considered appropriate. In Murillo's painting, however, her only ornament is a white rose for the hair. She is kneeling by the side of S. Anna, listening attentively, and resting her book on her mother's knee. The faces are portraits, perhaps of his wife and daughter.

CHAPTER VII.

Landscapes.—Portraits.—Drawings.

IT was not, however, for convents and churches only that Murillo painted. Bermudez says that there was scarcely a good house in Seville that did not possess some memento of his skill. He excelled as a painter of landscapes, a branch of art rarely practised in Spain. He was at first mistrustful of his powers, and requested Ignacio Iriarte to execute his backgrounds in a series of incidents in the life of King David, which he was commissioned to paint for the Marquess of Villamanrique. The two artists could not agree as to whether the figures or landscape should be done first, and at length Murillo determined to undertake the whole. The rupture which followed is much to be deplored, for they had been intimate friends and had worked together for years. Within the present century there existed, in the Santiago Collection, Madrid, a picture in which the figures were sketched in by Murillo, while Iriarte's landscape about them was finished. The painting is said to owe its unfinished condition to the quarrel. Iriarte was called the "Claude Lorrain of Spain," and Murillo used to declare that his work was divinely inspired.

Murillo changed the subject of the series which he had undertaken to paint from the life of David to that of Jacob, and completed five large paintings, which were in Madrid until the War of Independence. Two of them, *Isaac blessing Jacob* and *Jacob's Dream*, are now in the Hermitage, St. Petersburg; a third, that of *Jacob and Laban's Sheep*,* formerly in Lord Northwick's collection, is a magnificent production. *Laban searching for his Gods in the Tent of Rachel* is at Grosvenor House, in London. The figure of Rachel sitting at her tent-door is the most prominent; on the one side are her father and husband disputing hotly, on the other are seen Leah, the children, and servants.

Murillo's landscapes are pale and grey in colour, lacking that warm light which usually glows upon his canvas; but they are pleasingly executed, though wanting in vigour. The Aguado Collection, which was sold in 1843, contained a greater number of them than any other. In the same collection were likewise several smaller works illustrative of passages in the life of Jacob. Three of these—the *Dream*, his *Servitude with Laban*, and *Wrestling with the Angel*—have been engraved. The *Dream* represents a wearied traveller who has lain down to rest by the side of some quiet water, and has fallen asleep. His staff and other equipment for his wanderings lie on the ground. Sleep has come over him, and in his dreams he sees a shining ladder, reaching from his pillow to the skies, upon the steps of which are two rows of angels, the one ascending to Jehovah, the other descending to whisper in the ear of the weary one. Their feet scarcely seem to touch the steps

* At the sale of Lord Northwick's collection, in 1859, it was purchased by Mr. John Hardy for £1,480 10s. 0d.

of the ladder. So calm is the scene, so motionless the foliage, so unruffled the surface of the water, that no sound would seem to be audible but the rustling of the angel wings.

Murillo was no exception to the rule that all Spanish artists are good portrait painters. The few which he executed are of the highest merit, and show that he had profited by the time spent under the renowned Velazquez. There was formerly in the Louvre among Louis Philippe's *Galerie Espagnole* a full-length painting of the stern Inquisitor, *Don Andres de Andrade*, accompanied by a mastiff, as little to be admired for beauty as his master. Mr. Sanderson, of Belgrave Square, has a likeness of an intimate friend of Murillo, a lovely woman with auburn hair. At Madrid there are two excellent representations of individual life, an old woman spinning and a gipsy girl. Lord Heytesbury has a fine painting of two women at a window, portraits known at Madrid as the Galician women (*Las Gallegas*). Mr. Munro had a repetition of the same figures.

If the portraits by Velazquez and Murillo do not equal in interest those by Van Dyck and Titian, it is the fault of the originals. Velazquez had even less choice than Murillo, for he was appointed to the service of the King, and his time was employed in painting the grandees of Philip's degenerating court, while Murillo had all the world of Seville to choose from. There are in the Spanish galleries but few female portraits, for artists had little or no opportunity of portraying high-born ladies, who were guarded by jealous husbands and severe duennas, and surrounded by waiting-women and dwarfs. The style of dress, more-

over, was not conducive to pictorial effect: the ladies wore immense hoops, long-waisted bodices, and their hair was frizzed out until their heads were of an abnormal size, and the colour of their faces was destroyed by too free a use of the rouge pot.

Drawings, too, by Spanish masters are extremely rare, principally because they were used in the schools in the absence of engravings and models for copies, and were in consequence worn out. The Louvre, however, possesses twenty-three by Murillo, small and neatly finished, chiefly executed in pen and ink, washed over with a solution of liquorice. These, with others, were originally contained in a book belonging to the Count of Aquila, which was sold at his death. Mr. Ford, of Heavitree, had two from the same collection, one of which, a Conception, done in coloured chalks, is probably the finest of the master's extant drawings; and an excellent *St. John and the Lamb;* he had also an impression of the only etching ever done by Murillo, representing *St. Francis at the Foot of the Cross.*

It was not customary with Murillo to mark his works, so that the authenticity of the monogram attributed to him by some writers is doubtful.

CHAPTER VIII.

Last painting.—Accident.—Will.—Death.—Portraits of Murillo.—Decline of Spanish art.

A.D. 1680—A.D. 1682.

SEVILLE ever remained the theatre of Murillo's work; he only once left his dear native town after his journey to Madrid in his young days. At the beginning of 1680 he went to Cadiz to paint one large and four small pictures, which he had promised, to fill up the retablo of the high altar in the church of the Capuchin friars. The large one represented the *Marriage of St. Catherine*, a large portion of which, namely, the graceful centre group of the Virgin and Infant Saviour and the bride, was finished when the artist was compelled to relinquish his work, owing to sudden illness caused by a dangerous fall from the scaffold which he was mounting to enable him to reach the upper part of the painting. Tradition says that this accident occurred in the chapel at Cadiz, but whether there or in his own studio, it is certain that the end of his life was passed in Seville. When too weak any longer to be able to use his brush, he would spend hours in prayer in his parish church of Santa Cruz, close by which he lived. His favourite position was in front of Campaña's celebrated painting of the

Descent from the Cross, executed a century before, and which Murillo greatly admired. It was painted in a style harsh and bold, most unlike his own. Pacheco said that he did not care to be left alone with it in its dimly lighted chapel, but Murillo would study it for hours. One evening, when lingering longer than usual, the sacristan told him that the Angelus had sounded, and asked for what he was waiting? He replied, "I am waiting until those men have brought the body of our Blessed Lord down the ladder," —the highest praise that could be given to a painting.

The fatal picture was afterwards finished by Meneses Osorio, a pupil of Murillo, who left the principal group exactly as it came from the master's hand. It still hangs over the high altar in the Capuchin convent, now a hospital, at Cadiz.

When Murillo felt that his end was approaching he sent for his notary, Antonio Guerrero, to make his will; but death came so quickly that he was unable to sign it. He died April 3rd, 1682, in the arms of his friend Neve and his pupil Villavicencio. His second son, then a boy, was the only member of his family present; his wife was already dead.

The original copy of his will is in the archives of the town of Seville, and is a proof of the clearness of his mind until his last breath; it tells us that, although not rich, he possessed several houses, besides the property he acquired by marriage, a small sum of money, a number of pictures, finished and unfinished, some plate and furniture. The will begins with an acknowledgment of faith in the Roman Catholic Church, and after committing his soul to God, he orders that his body be buried in the church of Santa Cruz. He desired that four hundred masses be said

VISION OF ST. FRANCIS. By Murillo. *In the Seville Museum.*

for his soul, one hundred in the Convent of our Lady of Mercy, in Seville, and the remainder where his executors, Neve and Villavicencio, chose. Some articles of plate which he had inherited from his cousin Maria de Murillo he directed should be sold to pay for masses for her soul. He left a sum of 50 reals, "to be delivered as soon as I die," to his servant Anna Maria de Salcedo, who had attended to the requirements of his household since his wife's death. He then mentions what is owing to himself, and what he owes to others, with orders to collect and pay the said debts. He states how much he had received upon the Cadiz picture, and gives details about other paintings. His wife's property is mentioned, and he declares that he himself at the time of their marriage possessed neither landed property nor riches, also that his daughter Francisca had received her portion when she took the veil. He appointed his sons residuary legatees. The notary appended the following statement to the document:— "Towards 5 o'clock on the afternoon of 3rd April, 1682, I was sent for to make the will of Bartolomé Murillo, painter and burgher of this town of Seville, and when I had written down as far as the names of his heirs, and was inquiring the name of his son Don Gaspar Estevan Murillo, and as he was in the act of saying his name and that of his elder son, I observed that he was dying, and when I asked him the formal question whether he had made any other will he did not reply, and soon after died." His funeral was celebrated with great pomp, and he was laid to rest by his own desire at the foot of his favourite picture, his grave being covered with a stone slab, on which were carved his name, a skeleton, and the two words, "Vive moriturus."

During the French occupation the church of Santa Cruz was demolished, as was also that which covered the remains of Velazquez, in Madrid. The Plaza Santa Cruz now occupies the site of the church. A tablet has been inserted in an adjacent wall, by the Academy of Arts, in memory of its founder, and to record the fact of his burial near the spot. Since then a bronze statue of Murillo has been erected by the city of Seville, near the Provincial Museum, which contains so many of his works. Over the iron gate leading from the vestibule to the court of the house which Murillo occupied during the latter part of his life, a tablet was also placed by a tenant in the present century, a dean of Seville; upon it are these words, "En esta casa murió, B. E. Murillo."

The portrait of Murillo has been rendered tolerably familiar by engravings. The most popular is that painted by himself in his youth, and left by his will to his sons, of which we give a copy as frontispiece. It was formerly in the collection of Don Bernardo Iriarte at Madrid; and then, passing through the galleries of Don Francisco de la Barrera Enguidanos and Mr. Julian Williams, came into the possession of King Louis Philippe, at whose sale in 1853 it was purchased by Mr. Nieuwenhuijs, who subsequently sold it to the late Baron Selliere: it remains in possession of his family. According to the then prevailing fashion, it appears as if painted on a stone slab which rests upon another; a later hand has inscribed upon the edge of the latter his name, with the date of his birth and death. "Vera effigies Bartholomæi Stephani â Murillo Maximi Pictoris Hispali nati anno 1618 obiit anno 1682 tertia die mensis Aprijis." It has been engraved by Blanchard, by

Albuerne in 1790, by Sichling, and by H. Adlard in Stirling's "Annals." There is also an engraving by Alegre and Carmona which resembles this portrait in features; in it the artist is represented three-quarter length, with his left hand resting on a drawing and with a crayon-holder in his right.

Then, of a later period there is a portrait, showing him with a careworn expression and wearing a white collar edged with lace, painted at the request of his children, in the possession of Earl Spencer at Althorp, inscribed—"Bart[us] Murillo seipsum depingens pro filiorum votis acprecibus explendis." This painting was formerly in the possession of Lord Ashburnham, at whose sale in 1850 it was purchased by Lord Spencer for 790 guineas, and is believed to be the original from which the copy by Miguel de Tobar in the Madrid Gallery was taken. It is, in all probability, the portrait which was engraved by Richard Collin, of Brussels, in 1682, the year of Murillo's death. Collin's print is almost identical with the Althorp picture, except that the hand disappears behind the oval frame instead of resting on it as in the painting, and the inscription is on a slab instead of a scroll. This painting, which has recently been etched by C. O. Murray in the "Portfolio" (1877), was exhibited at the British Institution in 1855, at Manchester in 1857, at Leeds in 1868, and at the South Kensington Museum in 1876—79.

An engraving by Calamatta of Murillo's portrait, taken from a painting then in the Aguado Collection, which was sold in 1843, exactly resembles the Althorp picture, except that it is represented in a plain oval.

Two other engravings of portraits of Murillo exist: one

EL PIOJOSO. By Murillo.
In the Louvre.

by Edward Scriven, in 1834, shows the artist with a palette and brushes, and the other, by Benedetto Eredi, is in a plain oblong; but neither resembles at all closely either of the above authentic portraits.

Proofs of all the above-mentioned engravings may be seen in the British Museum.

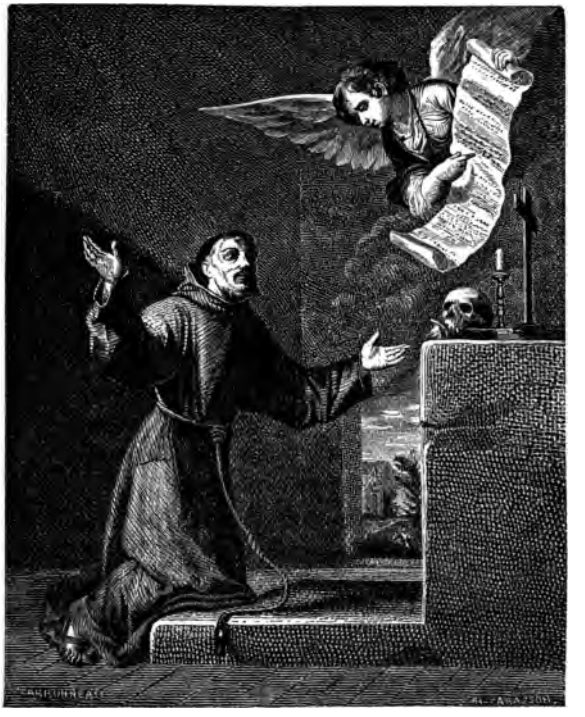
The genuineness of the so-called portrait of himself by Murillo in the Buda-Pesth Gallery, showing a much older man, has been doubted; it has been etched by P. Rajon.

Mr. William Marshall, in 1857, exhibited at Manchester a so-called portrait of Murillo, which he purchased at the Standish Sale in 1853.

There is no record of any stirring event to interrupt the even course of a life spent in the practice of his art, and it seems almost a truism to say that Murillo's character must be estimated by his works. It is manifest that he was a true Catholic, free from all bigotry, noble-minded, religious and truthful; quick at discerning the good which lies somewhere concealed in the character of every man, and prompt in bringing it to the surface; happy, too, in exhibiting the most pleasing side of human nature, however unpromising it might appear. His quiet influence over others was peculiarly manifested on the foundation of the Academy, and the affection of his pupils is an evidence of his power of attaching others to him. His gentleness and benevolence endeared him to all with whom he came in contact, and his loss was keenly felt not only by his equals but by the poor, who had learned to regard him as their especial friend.

The absence of all signature to his paintings made the

sale of spurious copies simple and profitable; and many have been sold, especially those which were types of lower-class life, which were probably executed by his pupils.



THE ECSTASY OF ST. FRANCIS. By Murillo.

There is recorded a clever deception by some Flemish friars who had a Murillo altar-piece, which they professed to be willing to sell, and the would-be purchaser was re-

quested to attach his seal and signature to the back. But behind the original was a copy framed in with it, which in due course found its way to the deceived collector bearing the seal which he had put upon it.

Murillo was an artist of remarkable fertility, yet his circumstances were never sufficiently prosperous to place him above the necessity of accepting all commissions offered to him. From one cause or another many of his productions are not highly finished, and are often repetitions of the same subject, so that he has been called his own plagiarist.

After Murillo, his old rival Valdés Leal was the acknowledged art chief, a position after which he had been striving for years, but at his death in 1691 there was no one to maintain the honour of the school. During the twelve years' war of the succession, national art was again neglected, having lost its principal supporters with the extinction of the House of Austria, till under the Bourbons it became again little more than a feeble imitation of that which was imported from foreign countries. Numbers of Murillo's paintings were taken to France by the noblemen in the suite of Philip V., and this sale of his works was carried to such an excess that in 1779 Charles III. issued a decree forbidding their exportation under pain of fine and the confiscation of the pictures, a law which was of no avail at the beginning of the following century. Many are dispersed among the houses of the nobility in England; and though the best of his works still find a home in Seville, and are the glory of his native city, there is scarcely a gallery in Europe which does not contain some record of his fame.

THE PRINCIPAL WORKS OF MURILLO.*

I.—ON THE CONTINENT.

AMSTERDAM. *Gallery.*

272. The Annunciation.

BERLIN. *Museum.*

410A. Madonna and Child (*replica of a picture in the Seville Gallery*).

414. St. Anthony of Padua with the Infant Christ.

BUDA-PESTH. *Gallery.* (*Formerly Estherhdzy Collection.*)

687. Holy Family.

688. The Virgin and Child and two Angels.

689. The Virgin and Child and three Missionaries. (*Engraved by J. Ballin.*)

692. The Flight into Egypt.

694. Portrait of Murillo. (*Doubted by some critics. Etched by Paul Rajon.*)

705. St. Joseph and the Infant Christ.

CADIZ. *Hospital.*

St. Francis of Assisi receiving the Stigmata.

St. Francis de Paula praying.

The Marriage of St. Catherine. (*His last work.*)

* This list has been compiled from the most recent official catalogues of the various public galleries of Europe, from Stirling's "Annals of the Artists of Spain," Waagen's "Art Treasures," and other authorities. The numbers prefixed to the titles are those given in the catalogues.

DRESDEN. *Gallery.*

633. The Martyrdom of St. Rodrigues. (*Formerly in the Collection of Louis Philippe.*)
634. The Virgin and Child.

FLORENCE. *Pitti Palace.*

40. Virgin and Infant Christ.
56. Madonna del Rosario. (*From the Collection of the Grand Duke Ferdinand III.*)

HAGUE. *Gallery.*

255. The Virgin and Infant Christ. (*From a monastery at Ypres. Engraved by J. Bemme, and lithographed by F. B. Waanders.*)
256. Bust Portrait of a Young Man.

MADRID. *Museo del Prado.*

854. Holy Family *del Parajito.* (*From the Collection of Doña Isabel Farnesio.*)
855. Rebecca and Eliezer. (*From the Collection of Doña Isabel Farnesio.*)
856. The Annunciation.
857. The Penitent Magdalen.
858. St. Jerome.
859. The Adoration of the Shepherds. (*Engraved by Hubert.*)
860. The Vision of St. Augustin. (*From the Collections of the Marquis de los Llanos and Charles III.*)
861. The Virgin and Christ appearing to St. Francis of Assisi (*La Porciúncula.*)
862. The Virgin and Child.
863. St. James the Apostle. (*Engraved by Carmona.*)
864. The Infant Christ as the Good Shepherd. (*Etched by Waltner in the "Gazette des Beaux Arts."*)
865. St. John the Baptist.
866. Christ and St. John (*Los Niños de la Concha. From the Collection of Doña Isabel Farnesio. Engraved by Carmona*).
867. The Annunciation.
868. The Mystical Ascension. (*Engraved by Muntaner.*)
869. St. Ildefonso receiving the Chasuble from the Virgin. (*Engraved by F. Selma.*)
870. The Virgin *del Rosario.*
871. The Conversion of St. Paul.

MADRID. *Museo del Prado (continued).*

872. St. Anne teaching the Virgin to read. (*Said to be portraits of his wife and daughter.*)
873. St. Anne teaching the Virgin to read. (*Sketch for No.* 872.
874. The Crucifixion. (*Aranjuez Collection.*)
875. The Crucifixion. (*Collection of Doña Isabel Farnesio.*)
876. St. Ferdinand.
877. The Immaculate Conception. (*From the Collection of Doña Isabel Farnesio.*)
878. The Immaculate Conception. (*From the Collection of Doña Isabel Farnesio.*)
879. The Immaculate Conception. (*From the Collection of Doña Isabel Farnesio.*)
880. The Immaculate Conception. (*From the Collection of Doña Isabel Farnesio.*)
881. Martyrdom of St. Andrew. (*A small replica of this is at Leigh Court.*)

The Prodigal Son (*four Sketches*).

882. Receiving his patrimony.
883. Leaving home.
884. Wasting his substance with riotous living.
885. Feeding swine.

886. The Infant Christ sleeping on a cross.
887. The head of St. John the Baptist.
888. The head of St. Paul the Apostle.
889. St. Jerome reading. (*From the Collection of Doña Isabel Farnesio.*)
890. St. Francis de Paula, leaning on a stick. (*From the Collection of Doña Isabel Farnesio.*)
891. St. Francis de Paula, kneeling.
892. Old woman spinning. (*From the Collection of Doña Isabel Farnesio.*)
893. Galician woman with money. (*From the Collection of Doña Isabel Farnesio.*)
894. St. Francis de Paula. (*Bust.*)
895. Ecce Homo. (*From the Collection of Doña Isabel Farnesio.*)
896. The Virgin *de los Dolores.* (*From the Collection of Doña Isabel Farnesio.*)
897. Portrait of P. Cavanillas. (*From the Collection of Doña Isabel Farnesio.*)

MADRID. *Museo del Prado (continued).*

898. Hilly Landscape.
899. Hilly Landscape.

Academy of San Fernando.

Resurrection of Christ. [*Painted for the chapel of La Espiracion, in the Convent of Mercy (now the Museum) at Seville.*]

The Dream of the Roman Senator and his Wife. (*Engraved by D. Martinez.*)
The Roman Senator and his Wife telling their dreams to Pope Liberius.
} *Formerly in the church of Santa Maria la Blanca at Seville.*

St. Elizabeth of Hungary tending the Sick. (*El Tiñoso. Formerly in the Hospital of Charity at Seville.*)

MUNICH. *Pinakothek.*

VI. Saal. 348. Two boys, one eating grapes and the other melon. (*A replica is at Kingston Lacy.*)
349. Two boys eating bread and fruit, with a dog.
357. Three boys, two throwing dice.
368. A girl with a basket of fruit, and boy. (*Mezzotinted by Pichler.*)
371. St. Francis de Paula healing a Cripple at the door of a church. (*From the Sebastiani Collection.*)
376. An old woman with a child in her lap. (*Etched by Hauber & Weiss. Mezzotinted by Pichler.*)

PARIS. *Louvre.**

538. The Immaculate Conception. (*From the Collection of Louis XVIII. Engraved in Filhol.*)
539. The Immaculate Conception. (*Bought in 1852, at the sale of Marshal Soult's Collection, for 615,300 francs. Engraved by A. Lefèvre, H. Eichens, L. Massard, &c.*)
540. The Birth of the Virgin. (*Formerly in the Soult Collection. Engraved by L. Massard, and by Martinet.*)
541. The Virgin, with angels.
542. The Virgin *au chapelet*. (*Engraved by Henriquez in the "Musée Français," and in Landon.*)

* The Louvre formerly contained thirty-eight other paintings ascribed to Murillo, known as "*La Galerie espagnole*," the private property of Louis Philippe. They were withdrawn from the Louvre in 1848, and were sold by auction, in London, in 1853; a list of them will be found on page 85.

PARIS. *Louvre (continued).*

543. Holy Family. (*Engraved in Landon.*)
544. Christ on the Mount of Olives. (*Formerly in the Vaudreuil Collection. Engraved in Filhol, and in Landon.*)
545. Christ at the Column. (*Formerly in the Vaudreuil Collection. Engraved in Landon.*)
546. Miracle of San Diego (The Angel Kitchen). (*From the Soult Collection.*)
547. The Young Beggar. (*El Piojoso*). (*Engraved by Boutrois, in the "Musée Français," and in Filhol and Landon.*)

Selliere Coll.

Portrait of Himself. (*Formerly in the Collection of Louis Philippe.*)

ST. PETERSBURG. *Hermitage.*

359. Jacob's Ladder. (*Formerly in the Collection of the Marquess of Santiago.*)
360. Isaac blessing Jacob. (*Formerly in the Collection of the Marquess of Santiago.*)
361. The Annunciation. (*Similar in composition to a picture in the Madrid Gallery.*)
362. The Conception. (*Formerly in the Collections of Cardinal di Grigorio, Pius VI., and the Duke Braschi.*)
363. The Adoration of the Shepherds. (*Mezzotinted by Green in* 1775.)
364. The Adoration of the Shepherds.
365. St. Joseph holding in his arms the Infant Christ.
366. St. Joseph leading the Infant Christ, with two angels.
367. Repose in Egypt. (*Engraved by Sanders.*)
368. The Flight into Egypt. (*Mezzotinted by Spilsbury, in* 1778.)
369. Holy Family.
370. Christ on the Cross. (*Mezzotinted by Spilsbury, in* 1775.)
371. The Assumption of the Virgin. (*Mezzot. by Green, in* 1776.)
372. St. Peter released from Prison. (*Soult Collection.*)
373. The Vision of St. Anthony. (*Original study for the altar-piece in the Cathedral at Seville.*)
374. The Death of Pedro Arbuez. (*Formerly in the Baptistery of the Cathedral at Seville.*)
375. A woman and her daughter in prison.
376. A boy with a dog. (*Collection of M. Paez de la Cadeña.*)
377. Young peasant with a basket and dog.
378. Young peasant girl with flowers.

SEVILLE. *Cathedral.*

St. Justa.
St. Rufina.
St. Ferdinand.
St. Leander.
St. Lawrence.
St. Hermangild.
St. Isidor.
St. Pius.
} *Bust-portraits: in the Chapter Room.*

The Immaculate Conception (*in the Chapter Room*).

St. Leander, seated.
St. Isidor, seated.
} *Full-length portraits: in the Sacristia Mayor.*

St. Ferdinand (*full-length: in the Contaduria Mayor*).

St. Ferdinand (*bust: in the Library*).

St. Anthony of Padua visited by the Infant Saviour.

The Guardian Angel leading a child. (*In the Sacristia de los Calices. Engraved by R. C. Bell, in Stirling's "Annals."*)

Head of the Infant Christ.

The Baptism of Christ.

Christ after the Scourging.

Santa Maria la Blanca.

The Last Supper (*an early work*).

Church of the Capuchins (beyond the wall).

Christ on the Cross.

La Caridad.

Moses striking the rock. (*Engraved by R. Esteve, and in part by Blanchard.*)

Tobit burying the strangled man (*a sketch on a tablet*).

The Annunciation.

St. John the Baptist with a lamp.

The Infant Christ standing on a globe.

The Miracle of the Loaves and Fishes. (*Pan y Peces. Engraved by Levasseur.*)

St. John of God, sinking under the weight of a sick man, assisted by an angel.

Provincial Museum.

44. St. John the Baptist in the desert. (*Formerly in the Capuchin Convent.*)

SEVILLE. *Provincial Museum (continued).*

45. St. Joseph and the Infant Saviour. (*Formerly in the Capuchin Convent.*)
51. St. Augustin praying.
52. The Virgin with the Infant Christ (*La Virgen de la Servilleta. Formerly in the Capuchin Convent. Engraved by B. Amettler.*)
53. St. Felix of Cantalisi, and the Infant Christ. (*From the Capuchin Convent.*)
54. St. Augustin and the Holy Trinity.
55. The Immaculate Conception.
59. St. Augustin kneeling at the feet of the Virgin.
60. St. Anthony with the Infant Christ in his arms.
65. The Virgin with the Infant Christ in her arms.
68. The Immaculate Conception (*large: formerly in the Capuchin Convent.*)
72. The Virgin with the Infant Christ in her arms.
75. A Pietà.
80. St. Pedro Nolasco kneeling before the Virgin.
83. St. Bonaventure and St. Leander.
84. St. Thomas of Villanueva giving alms at the door of his cathedral. (*From the Capuchin Convent.*)
86. The Birth of Christ.
88. St. Francis of Assisi supporting the body of Christ on the Cross. (*Formerly in the Capuchin Convent. Etched by L. Flameng in the "Gazette des Beaux Arts."*)
90. St. Felix of Cantalisi, with the Virgin and Infant Christ (*From the Capuchin Convent.*)
92. St. Anthony, with the Infant Saviour seated on an open book. (*From the Capuchin Convent.*)
93. The Immaculate Conception, with the Almighty. (*Formerly in the Capuchin Convent.*)
95. St. Justa and St. Rufina, with la Giralda.
96. The Annunciation.
116. The Immaculate Conception.

STOCKHOLM. *Royal Museum.*

Boy with a basket.
Boy with a glass of wine.

VALLADOLID. *Public Museum.*

St. Joseph and the Infant Christ.

VIENNA. *Belvedere.*

VI. Saal. 27. The young St. John the Baptist with a lamb.

II.—IN ENGLAND.

ALTHORP. (*Earl Spencer's Collection.*)

Portrait of Himself.* (*Inscribed,* "Bart[us]. Murillo seipsum depingens pro filiorum votis acprecibus explendis." *Formerly in the Collection of Lord Ashburnham. Etched by C. O. Murray, in the "Portfolio,"* 1877.)

BELVOIR CASTLE. (*Duke of Rutland's Collection.*)

The Virgin with the Infant Christ on her knee, adored by Saints.
The Holy Family with a Lamb.
Adoration of the Wise Men.

BLENHEIM. (*Duke of Marlborough's Collection.*)

Two Beggar Boys.

BURGHLEY HOUSE. (*Marquess of Exeter's Collection.*)

Beggar regaling.
Diogenes throwing away his cup.

DULWICH COLLEGE. *Gallery.*†

248. The Spanish Flower Girl. (*Formerly in the Collections of Countess de Verrue, Comte de Lassay, de Lagny, Calonne, Desenfans, and Bourgeois. Engraved by Robinson, R. Cockburn, &c.*)
283. Three Spanish Peasant Boys. (*Mezzotinted by Say.*)
286. Two Spanish Peasant Boys. (*Mezzotinted by Say.*)
347. The Madonna *del Rosario.* (*Mezzotinted by Say; engraved by J. Somerville, by R. Graves, by George Smith, and by Groser.*)

* For an account of Murillo's portraits of himself see page 59.

† Five other pictures in the Dulwich Gallery, which were formerly given to Murillo, are called in Dr. Richter's catalogue (1880) "after Murillo" and "School of Murillo."

GLASGOW. *Gallery.*

Portrait of Josua van Belle.

The Infant St. John playing with a lamb. (*Engraved by Sir Robert Strange.*)

HEYTESBURY HOUSE. (*Lord Heytesbury's Collection.*)

St. John and the Lamb.

The Galician Women. (*Las Gallegas. From the Altamira Collection.*)

KINGSTON LACY. (*Mr. Bankes's Collection.*)

Angel with a Cardinal's Cap. (*Probably part of a larger picture.*)

St. Augustin, seated. (*From the Collection of Philip, Duke of Savoy.*)

St. Rosa of Lima. (*From the Collection of the Marchese Diogma at Granada.*)

LEIGH COURT. (*Mr. Miles's Collection.*)

The Annunciation.

The Flight into Egypt.

The Holy Family.

Head of the Baptist.

Deposition from the Cross.

St. John writing the Apocalypse.

LONDON. *National Gallery.*

13. The Holy Family. (*Painted at Cadiz, when the artist was about sixty years old. Formerly in the Collection of the Marquess del Pedroso. Engraved by A. Bridoux.*)

74. A Spanish Peasant Boy. (*Formerly in the Collection of the Marquess of Lansdowne. Engraved by J. Rogers, in Jones's "National Gallery," and by W. Humphrys.*)

176. St. John and the Lamb. (*Formerly in the Lassay, Presle, Robit, and Clarke Collections. Engraved by V. Green, F. Bacon, &c. A replica is in the possession of the Earl of Lovelace.*)

Apsley House. (*Duke of Wellington's Collection.*)

Isaac blessing Jacob.

St. Francis of Assisi praying.

Female Saint with palm-branch.

LONDON. *Bath House.* (*Lord Ashburton's Collection.*)

The Immaculate Conception. (*Formerly in the Collections of Queen Isabella Farnese and Marshal Sebastiani.*)
The Virgin with Infant Christ.
Ecce Homo.
St. Thomas of Villanueva dividing his cloak among four boys. (*Formerly in the Godoy and Sebastiani Collections.*)

Bridgwater House. (*Earl of Ellesmere's Collection.*)

Dives and Lazarus (*study for a large picture*).

Dorchester House. (*Mr. R. S. Holford's Collection.*)

The Virgin praying.
The head of the Virgin.
Girl with a white mantilla.

Grosvenor House. (*Duke of Westminster's Collection.*)*

53. St. John with the lamb. (*Formerly in the Collection of Mr. Andrew Wilson.*)
72. The Infant Christ sleeping. (*From the Agar Collection.*)
116. Laban seeking his household gods in Jacob's tent. (*Painted for the Marquess of Villamanrique: formerly in the Santiago and Coesveldt Collections.*)

Hamilton Place. (*Earl of Northbrook's Collection.*)

Portrait of Don Andres de Andrade. (*Formerly in Louis Philippe's Collection.*)
A Shepherd Boy crowned with ivy, playing the flute.
The Immaculate Conception.
The Ascension.
The Holy Family in the Carpenter's Shop.

Hertford House. (*Sir Richard Wallace's Collection.*)†

294. The Adoration of the Shepherds. (*From the Aguado Collection.*)
295. The Annunciation. (*From the Aguado and Stowe Collections: engraved by Lefèvre.*)

* The numbers refer to the private catalogue.

† The numbers refer to the catalogue of Sir Richard Wallace's Collection when exhibited at Bethnal Green in 1872.

LONDON. *Hertford House (continued).*

298. Joseph lowered into the well by his brethren. (*Formerly in the Capuchin Convent at Genoa.*)
300. Virgin and Child.
302. The Holy Family and St. John the Baptist. (*From the Collection of Colonel Hugh Baillie.*)
303. Virgin and Child. (*From the Collection of Colonel Hugh Baillie.*)
305. The Charity of St. Thomas of Villanueva. (*Formerly in the Capuchin Convent at Genoa. From the Collection of Mr. Wells, of Redleaf.*)
308. Virgin and Child.
310. The Virgin and Child in glory, with Saints. (*From the Aguado Collection.*)
317. Assumption of the Virgin.
318. The Espousals of the Virgin Mary and St. Joseph.

Lansdowne House. (*Marquess of Lansdowne's Collection.*)

The Immaculate Conception.
The Virgin kneeling.
The Infant Christ with his left hand on a globe.
Don Justino Neve y Yevenes. (*Formerly in the Hospital de los Venerables, Seville.*)

Stafford House. (*Duke of Sutherland's Collection.*)*

30. Portrait of Ambrosio Ignacio de Spinola. (*From the Collection of Baron de Faviers.*)
53. Abraham entertaining the Angels. (*From the Gallery of Marshal Soult, who stole it from La Caridad, Seville.*)
60. St. Anthony of Padua, with the Infant Saviour. (*From the Collection of M. Francillon.*)
62. The Prodigal Son. (*From the Gallery of Marshal Soult, who stole it from La Caridad, Seville.*)
63. Head of a child.
64. The Nativity: *with* St. John and the Lamb *on each side.* (*Three pictures in one frame.*)
120. St. Justa
121. St. Rufina } (*From the Altamira Gallery.*)

LONGFORD CASTLE. (*Earl of Radnor's Collection.*)

Ruth and Naomi departing from Moab.

* The numbers refer to the private catalogue.

LOWTHER CASTLE. (*Earl of Lonsdale's Collection.*)
Boy herding cattle.
Two boys eating fruit. (*Small replica of the picture in the Pinakothek, Munich.*)

WOBURN ABBEY. (*Duke of Bedford's Collection.*)
Cherubs scattering flowers.
The Virgin and Child.

III.—PAINTINGS ATTRIBUTED TO MURILLO IN PRIVATE COLLECTIONS IN ENGLAND, EXHIBITED AT VARIOUS TIMES.*

AT THE BRITISH INSTITUTION (1816—1853).

Date.	Subject.	Owner.
1816.	The Marriage at Cana	G. Hibbert, Esq.
	The Flower Girl	Dulwich College.
	A Reposo	George Byng, Esq.
	St. John with the Lamb	Sir Simon Clarke, Bart.
	Virgin and Child, with Angels	Dulwich College.
	The Good Shepherd	Sir Simon Clarke, Bart.
1818.	Portrait of Fosco Neivis	G. W. Taylor, Esq., M.P.
	The Assumption of the Virgin	Sir T. Baring, Bart., M.P.
1819.	The Infant Christ appearing to St. Anthony	W. R. Cartwright, Esq., M.P.
	St. Thomas distributing his garments to the Poor	Alex. Baring, Esq., M.P.
	Holy Family	Admiral Sir E. Harvey.
	The Shepherds' Offering †	A. Champernowne, Esq.
	The Assumption of the Virgin	Thomas Hamlet, Esq.
	Joseph presenting the Infant Jesus to the Virgin	Sir H. Wellesley, K.B.
	St. Francis with the Infant Jesus	Hon. H. Clive, M.P.
1821.	Joseph with the Infant Saviour	Samuel Rogers, Esq.
	Tobit and the Angel	William Cartwright, Esq.

* In the lists of Murillo's works exhibited at the British Institution, Manchester, Leeds, and the "Old Masters" at Burlington House, the official catalogues have been strictly adhered to; it must not be supposed that *every* picture classed as the work of Murillo is recognised as genuine by the critics; for example, the Royal Academy merely catalogues the works "under the names given to them by the contributors," and "can accept no responsibility as to their authenticity."

† This work was originally in the Capuchin Convent, Seville. See Buchanan's "Memoirs," vol. ii. p. 171.

Date.	Subject.	Owner.
1821.	Abraham and Isaac	William Cartwright, Esq.
	The Assumption of the Virgin	William Cartwright, Esq.
	The Assumption of the Virgin	Sir T. Baring, Bart., M.P.
	Dead Christ	N. Ogle, Esq.
	A Beggar Boy	M. M. Zachary, Esq.
	The Virgin and Child	Duke of Bedford.
1822.	St. Francis at Prayer	M. M. Zachary, Esq.
	The Flight into Egypt	Lord Eardley.
	The Reposo	Ph. J. Miles, Esq., M.P.
1823.	A Raree Showman	T. Sloane Stanley, Esq.
	Monks relieving the Poor at the door of a Convent	William Wells, Esq.
	The Virgin and Infant Saviour	Col. Hugh Baillie.
	The Virgin and Child, with Joseph and Angels. Painted on stone	Lionel Harvey, Esq.
1824.	Infant Saviour sleeping on the Cross	Earl Howe.
	The Assumption of the Virgin	Lord Eardley.
	Portrait of one of the Spinola Family	Sir Abraham Hume, Bart.
	St. Catherine	Duke of Wellington.
1828.	The Spanish Courtesan	Lord Heytesbury, G.C.B.
	St. Rufina	Marquess of Stafford, K.G.
	St. Justina	Marquess of Stafford, K.G.
	St. Francis with the Infant Christ	Earl Gower.
	The Assumption of the Virgin	George Vivian, Esq.
	Beggar Boys	Dulwich College.
	Beggar Boys	Dulwich College.
1829.	St. Francis with an Angel	Charles Dixon, Esq.
	St. John, with Angels	Duke of Buccleuch.
	The Virgin and Child	Duke of Buccleuch.
	St. John	Earl Grosvenor.
	Martyrdom of a Saint	(*Lender unnamed*).
1831.	The Marriage Feast	Marquess of Aylesbury.
	Design for an Altar-piece	Sir A. Hume, Bart.
	The Immaculate Conception	Dr. Tupper.
1832.	Christ feeding the Multitude. A finished model for a large work	Hugh A. J. Munro, Esq.
	Portrait of Don Diego Ortiz de Zuñiga, Annalist of Seville, and the Patron of Murillo	Colonel Hugh Baillie.
	Presentation in the Temple, Portrait of Murillo in the foreground	Sir M. W. Ridley, Bart., M.P.

Date.	Subject.	Owner.
1834.	St. John with the Lamb	Earl Grosvenor.
1835.	Head of Christ	Lionel Harvey, Esq.
	The Virgin	J. M. Brackenbury, Esq.
	Mendicants receiving alms at a Convent	William Wells, Esq.
	Finding of Moses	Woodbine Parish, Esq.
	The Crucifixion	J. M. Brackenbury, Esq.
	The Virgin of the Conception	J. M. Brackenbury, Esq.
	Tobit and the Angel	Woodbine Parish, Esq.
1836.	The Assumption of the Virgin	Lord Ashburton.
	St. Francis with the Infant Saviour	Lord Cowley.
	The Angels coming to Abraham	Duke of Sutherland.
	The Return of the Prodigal	Duke of Sutherland.
	St. Julian	J. M. Brackenbury, Esq.
	St. Joseph leading the Infant Saviour, who carries a basket of carpenter's tools	J. M. Brackenbury, Esq.
	St. Rosa espousing the Infant Saviour	J. M. Brackenbury, Esq.
	Virgin of the Assumption	J. M. Brackenbury, Esq.
	Portrait of Don Andres de Andrade and his favourite Dog	J. M. Brackenbury, Esq.
1837.	St. Francis	Frederick Perkins, Esq.
	St. Anthony	Frederick Perkins, Esq.
	A Monk blessing a Cripple at the door of a Convent. A model for a large picture	Sir Herbert Taylor, G.C.B.
	Portrait of a Spanish Gentleman	Mrs. Hicks.
	Head of a Spanish Girl	Sir Thomas Baring, Bart.
	The Holy Family with Angels	Duke of Devonshire, K.G.
	The Infant Moses	Duke of Devonshire, K.G.
	Belisarius	Duke of Devonshire, K.G.
	A Boy piping	Sir Thomas Baring, Bart.
	The Crucifixion	J. M. Brackenbury, Esq.
	The Virgin of the Crescent. A model for a large picture	J. M. Brackenbury, Esq.
	A Bacchanalian Boy	Miss C. Brackenbury.
1838.	St. John with the Lamb	Sir Simon Clarke, Bart.
	A Group of Peasants	Sir Charles Coote, Bart.
	A Man drinking	Colonel Fitzgibbon.
	The Death of the Virgin	John Biddulph, Esq.
	Head of a Boy	Lord Cowley.

Date.	Subject.	Owner.
1838.	Portrait of a Knight of Calatrava	Viscount Alford, M.P.
	The Virgin of the Crescent	George Vivian, Esq.
	The Infant Christ Sleeping	E. W. Lake, Esq.
1839.	Spanish Peasants	Lady Dover.
	The Virgin at the foot of the Cross	W. R. Cartwright, Esq., M.P.
1840.	The Holy Family with Angels	Sir Thomas Baring, Bart.
	A Reposo	George Byng, Esq., M.P.
	Holy Family. A sketch	John Hardwick, Esq.
	Infant Christ and St. John. Sketch	John Hardwick, Esq.
	The Assumption of the Virgin	Sir Thomas Baring, Bart.
1841.	The Virgin of the Crescent	Martin Tupper, Esq.
1842.	The Virgin and Child	Sir Watkin W. Wynn, Bart.
	St. Francis with the Infant Christ	George Byng, Esq., M.P.
1843.	Dives and Lazarus. A sketch	Lord Francis Egerton, M.P.
1844.	The Virgin and Child	S. Jones Lloyd, Esq.
	St. Julian	J. M. Brackenbury, Esq.
	The Virgin of the Conception	J. M. Brackenbury, Esq.
	Spanish Girl	R. S. Holford, Esq.
1845.	The Assumption of the Virgin	Lord Saye and Sele.
	The Flight into Egypt	Lord Saye and Sele.
	Sleeping Child	Edward Davies Davenport, Esq.
	A Crucifix	Sir J. M. Brackenbury.
1849.	St. Peter	Earl of Yarborough.
	Cleopatra and the Asp	Earl of Yarborough.
1850.	Moses striking the Rock	Earl of Normanton.
	The Infant Saviour	Lord Robert Grosvenor.
	Cupid	Lady Garvagh.
1851.	St. Veronica	Lord Overstone.
	Angels strewing Flowers	Duke of Bedford, K.G.
	The Virgin and Child	Lord Overstone.
1852.	St. Francis at Devotion	Frederick Perkins, Esq.
	St. Francis in Ecstasy	Frederick Perkins, Esq.
	Spanish Girl	R. S. Holford, Esq.
1853.	The Charity of St. Thomas de Villanueva	T. Baring, Esq., M.P.
	The Assumption of the Virgin. A sketch	Earl of Suffolk.
	The Coronation of the Virgin. A sketch	Earl of Suffolk.
	Virgin and Child	Rev. F. Leicester.
	Don Andres de Andrade, Leader of the Processions of the Cathedral of Toledo	T. Baring, Esq., M.P.
1854.	Virgin and Child	Col. Hugh D. Baillie.

Date.	Subject.	Owner.
1855.	A Legendary Subject	Lord Elcho.
	Portrait of Himself	Earl Spencer.
	Spanish Gentleman	Earl of Caledon.
	Spanish Lady	Earl of Caledon.
	Holy Family	Mrs. Myles Forniby.
	Assumption of the Virgin	Earl of Caledon.
1856.	Mater Dolorosa	William Gibbs, Esq.
	Portrait of a Man	Col. Hugh Baillie.
	Assumption of the Virgin	Eyre Coote, Esq.
1857.	Assumption of the Virgin	Daniel Tupper, Esq.
	Il Reposo	Lord Enfield.
	Virgin and Child	Benjamin Oliveira, Esq.
	Good Shepherd	William Stuart, Esq.
	Virgin and Child	Lord Methuen.
1858.	Infant Saviour and Angels	Earl Howe.
	Santa Justa	Duke of Sutherland.
	Santa Rufina	Duke of Sutherland.
	Miracle of St. Francis de Paula	Right Hon. W. E. Gladstone.
1860.	St. John the Baptist	R. P. Nichols, Esq.
1861.	Presentation in the Temple	Sir M. W. Ridley, Bart.
	Portrait of a Man	F. Graves, Esq.
	The Magdalen	Thomas Kibble, Esq.
	Virgin and Child	John Allnutt, Esq.
	Virgin and Child	Thomas Kibble, Esq.
1862.	Assumption of the Virgin	Sir Culling Eardley.
	St. Francis at Devotion	George Perkins, Esq.
	Flight into Egypt	Sir Culling Eardley.
	St. Francis	George Perkins, Esq.
	Santa Rosa	Rev. C. Brackenbury.
	The Magdalen	H. Williams, Esq.
	The Good Shepherd	Baron L. de Rothschild.
	Holy Family	H. Williams, Esq.
1863.	Glorification of the Virgin	Lord Overstone.
	The Magdalen	Wentworth B. Beaumont, Esq.
	St. Francis and Infant Saviour	Earl of Strafford.
	Immaculate Conception	George Perkins, Esq.
1864.	Spanish Girls looking from Window	Lord Heytesbury.
	Santa Rosa	H. P. J. Bankes, Esq.
1865.	The Holy Family with St. John	Lord Heytesbury.
	Laughing Boy	Earl of Warwick.
	Ecce Homo	Earl of Zetland.

AT THE MANCHESTER ART TREASURES EXHIBITION, 1857.

Cat. No.	Subject.	Owner.
620.	St. Giles standing in a transport of religious ecstasy before Pope Gregory IX. . . . . *Painted for the Franciscan Convent at Seville; taken from Spain by Fabvier. From the Aguado Coll.*	P. Miles, Esq.
622.	St. Augustine and the Infant Saviour .	Lord Elcho.
623.	Head of the Saviour . . . . *Brought from Spain by Mr. Ford.*	Lord Overstone.
629.	Woman drinking . . . . *Study for the group in the great picture of "Moses striking the Rock" in the Hospital of Charity at Seville.*	William Stirling, Esq.
631.	Abraham entertaining the Angels .	Abraham Darby, Esq.
632.	His own Portrait . . . . *From the Standish Gallery.*	William Marshall, Esq.
633.	Landscape	Francis Edwards, Esq.
634.	St. Anthony on his knees. The Infant Saviour, holding a globe and cross, appearing to him . . . . *From the Rogers Collection.*	Miss Burdett Coutts.
635.	St. Joseph embracing the Infant Saviour . . . . . *From the Collection of Henry Hope and Samuel Rogers.*	Miss Burdett Coutts.
636.	The Baptism . . . . . *Purchased by Mr. N. Wetherall from the Nuns of St. Leandro, Seville.*	William Burdon, Esq.
637.	The Madonna and Saviour with St. John *Figures life size. From the Dominican Nunnery of Madra de Dios, Seville.*	William Stirling, Esq.
638.	Infant Christ sleeping in the arms of St. Joseph . . . . . *From the Standish Gallery.*	G. A. Hoskins, Esq.
639.	Holy Family—*Engraved by Boydell* .	Rev. T. Staniforth.
640.	His own Portrait	Earl Spencer
641.	Madonna in Glory	Sir Culling Eardley, Bart.

Cat. No.	Subject.	Owner.
642.	Virgin and Child . . . . . *Formerly in the Chapel of Palace of the Marquess Santiago at Madrid ; brought to England by Buchanan. From the Berwick Collection.*	Lord Overstone.
643.	The Flight into Egypt	Sir Culling Eardley, Bart.
644.	"Ecce Homo" . . . . . *From the Standish Gallery.*	Thomas Birchall, Esq.
645.	St. John and the Pharisees . . . *Formerly in the Nunnery of St. Leandro, Seville. Sold by Mr. Wetherall to Mr. Purvis.*	John Anderson, Esq.
647.	The Good Shepherd . . . . . *This was once the companion picture to the Infant St. John with the Lamb, now in the Nat. Gall., when in Palais du Lasaay. They were afterwards in the Collections of Presle and Robit, purchased in* 1801 *by Sir Simon Clarke, and were separated in* 1840.	Baron Lionel Rothschild.
1.†	The Adoration of the Shepherds' . .	Marquis of Hertford.
2.†	Charity of St. Thomas de Villanueva .	,, ,,
3.†	Joseph being carried by his Brethren to the mouth of the Well . . .	,, ,,
4.†	The Annunciation	,, ,,
5.†	A Holy Family	,, ,,

AT THE LEEDS ART TREASURES EXHIBITION, 1868.

Cat. No.	Subject.	Owner.
313.	Holy Family. (*Engraved by Boydell.*) .	Rev. Thomas Staniforth.
321.	Portrait of a Youth	J. Whatman, Esq.
329.	Laughing Boy	Earl of Warwick.
342.	Portrait of Himself	Earl Spencer.

† In Saloon H, devoted entirely to the Hertford Collection. These five and six others were exhibited by Sir Richard Wallace at Bethnal Green in 1872.

Cat. No.	Subject.	Owner.
344.	The Holy Family	Duke of Devonshire.
348.	St. Francis receiving the Stigmata	Sir William Fitzherbert, Bart.
352.	The Immaculate Conception	Rev. J. G. Beresford.
355.	A Landscape, with St. Teresa at her devotions	Sir W. Stirling-Maxwell, Bart.
361.	Ecce Homo	Earl of Zetland.
362.	St. Anthony of Padua and the Infant Saviour	H. H. Gibbs, Esq.
363.	Adoration of the Shepherds	Dr. De Mey.
369.	The Coronation of the Virgin	Wynn Ellis, Esq.
383.	Beggar Boys (*From the Godolphin Collection.*)	Major Hill M. Leathes.

AT THE "EXHIBITION OF THE WORKS OF THE OLD MASTERS."

Date.	Subject.	Owner.
1870.	An Angel	Mrs. Bankes.
	Holy Family	Sir William Miles, Bart.
	Portrait of Andrade	Thomas Baring, Esq., M.P.
	The Good Shepherd	Baron Lionel de Rothschild.
	The Assumption of the Virgin	Captain Arthur C. Tupper.
	Santa Rufina	Duke of Sutherland.
	Santa Justa	Duke of Sutherland.
1871.	Christ crowned with Thorns	Francis Cooke, Esq.
	St. John with the Lamb	Marquess of Westminster.
	A Magdalen	William Wells, Esq.
	The Infant Christ sleeping	Marquess of Westminster.
	The Flight into Egypt	Mrs. Culling Hanbury.
	Virgin and Child	Lord Overstone.
	La Madonna de la Faja	R. W. Billings, Esq.
	The Boyhood of St. Thomas Villanueva	Lord Ashburton.
	The Assumption of the Virgin	Mrs. Culling Hanbury.
	An old Gipsy Woman, Boy, and Dog	Earl Dudley.
	Santa Justa	Earl Dudley.
	The Virgin covering the body of Santa Clara with a mantle brought from Heaven	Earl Dudley.

Date.	Subject.	Owner.
1871.	The Prodigal Son receiving his Portion	Earl Dudley.
	„ Leaving his Father's House	
	„ Wasting his Inheritance in riotous living	
	„ Turned out of doors by his riotous companions	
	„ Eating Husks among the Swine	
	„ Returning to his Father's House	
1872.	Ecce Homo	Col. Birchall.
	The Charity of St. Thomas	Sir Richard Wallace, Bart.
	Moses in the Bulrushes	Duke of Devonshire.
1873.	A Monk. (*From the Soult Collection.*)	Viscount Hardinge.
	La Cuisine des Anges. (*A sketch.*)	R. Baxter, Esq.
	Abraham entertaining the Angels (*Painted for the Santa Caridad at Seville*, 1674.)	Col. E. Burnaby.
	"The Angels came and ministered unto Him"	S. L. Finzi, Esq.
	The Virgin and Child	F. Clare Ford, Esq.
	Ruth and Naomi	Earl of Radnor.
1875.	A Peasant Woman in red and green dress, with Basket of Fruit and Flowers	J. Landon, Esq.
1876.	The Crucifixion	Miss Lace.
1877.	Laughing Boy	A. J. Robarts, Esq.
	The Crucifixion	Lord Ronald Gower.
	El Sueño	Miss Hannah de Rothschild.
	Spanish Gipsies	W. F. Trimnell, Esq.
	St. John the Baptist	Rt. Hon. G. Cavendish Bentinck, M.P.
	Landscape and Figures	W. Graham, Esq.
1878.	St. Joseph and the Infant Jesus	Lady Cranstoun.
1879.	St. Francis of Assisi	Sir William FitzHerbert, Bart.
	The Magdalen	J. Osmaston, Esq.
	The Assumption	J. Osmaston, Esq.
1880.	Assumption of the Virgin	Alfred Fletcher, Esq.
1881.	The Marriage Feast, and Miracle in Cana of Galilee	Marquess of Ailesbury.
	St. Joseph and the Boy Christ	Earl of Strafford.
	Ecce Homo	Hon. R. Baillie Hamilton.

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SOLD AT CHRISTIE AND MANSON'S, ON MAY 6th, 7th, 13th, 14th, 20th, and 21st, 1853.*

Cat. No.	Subject.	Purchaser.	Amount Paid. £	s.	d.
70.	St. Joseph and Infant Jesus	Colnaghi	150	0	0
71.	Reposo of the Infant Jesus	Drax	31	0	0
72.	Virgin and Infant Jesus. (*Known in Spain as "La Vierge à la Ceinture," and was obtained from the Comte d'Aguilar.*)	Colnaghi. (*Duc de Montpensier*)	1,550	0	0
73.	St. John the Baptist	Favard	89	0	0
74.	Jesus and St. John on the banks of the Jordan (*Obtained from a Canon at Seville.*)	(?)	660	0	0
75.	The Prodigal Son	Cave	110	0	0
76.	Christ crowned with Thorns. (*Withdrawn by the Queen.*)				
161.	Jacob placing branches in the Well (*Obtained from a Nunnery.*)	Hickman	160	0	0
162.	The Annunciation (*From a Convent at Madrid*)	Drax	38	0	0
163.	The Conception, with Angels (*From a Convent at Cordova.*)	Cave	810	0	0
164.	The Conception (*Obtained from La Comtesse de la Torre.*)	Beauclerk	270	0	0
165.	The Nativity	Drax	21	0	0
166.	Virgin and Infant Jesus. (*From the Nunnery of Constantinople, Madrid.*)	Pearce	180	0	0
167.	St. Joseph and Infant Jesus	Cave	300	0	0
168.	St. Joseph and Infant Jesus	Rutley	440	0	0
240.	Ecce Homo	Norton	160	0	0
241.	The Saviour	Duke of Cleveland	250	0	0
242.	Repentance of St. Peter	Walesley	31	0	0
243.	Head of St. Peter	Lane Fox	10	0	0
244.	The Magdalen. (*Obtained from a Canon of the Cathedral, Seville.*)	Wells	840	0	0
245.	The Queen of the Angels	Drax	35	0	0

* This list is copied *verbatim* from Messrs. Christie and Manson's marked catalogue, with the exception of the names given in italic, which are those of the *actual* purchasers.

Cat. No.	Subject.	Purchaser.	Amount Paid. £	s.	d.
246.	St. Augustine at Hippona . . .	Cherry . . .	680	0	0
247.	St. Francis in Prayer	Pearce . . .	78	0	0
274.	Death of St. Clare	Drax . . .	28	0	0
325.	Young Man playing the Harp . .	Pearce . . .	54	0	0
326.	Murillo's Servant	Drax . . .	58	0	0
327.	A Landscape	Drax . . .	81	0	0
328.	Portrait of Don Andreas of Andrada (*Obtained from a Canon at Seville.*)	Graves . . .	1,020	0	0
329.	Portrait of Himself, in an oval. (*Inscribed "Vera Effigies Bartholomæi Stephani a Murillo, Maximi Pictoris Hispali, nati anno* 1618, *obiit anno* 1682, *tertia die mensis Aprijis." Bought for* £1,000.)	Nieuwenhuys . .	420	0	0
493.	St. Francis receiving the Infant Christ	Hoskins . . .	25	0	0
494.	St. Francis carrying the Cross . .	Drax . . .	27	0	0
495.	St. Francis carrying the Cross. Half-length. (*These three pictures came from a Convent at Seville.*)	Hardinge . .	41	0	0
496.	St. Anthony of Padua and Infant Jesus	Colnaghi . .	85	0	0
497.	St. Bonaventura, writing his Memoirs after Death.	Durlacher . .	135	0	0
498.	St. Thomas de Villaneri (*sic*). (*From a Convent of St. Thomas at Seville.*)	Graves. (*Mr. Thomas Baring.*) . .	710	0	0
499.	St. Felix of Cantalius . . . . (*From a Convent at Seville.*)	Beauclerk . .	350	0	0
500.	St. Roderigo in his robes, crowned by an angel. (*From the Convent of St. Clare at Seville.*)	Graves. (*The Dresden Gallery.*) . .	210	0	0
501.	St. Catharine. (*Obtained at Madrid from the Duc d'Hijar.*)	Duke of Cleveland .	300	0	0

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